PAGE JOHNNY O'CONNOR!

20 Cents
NOV. 6, 1920

Dramatic Mirror and THEATRE WORLD

FAY MARBE — *This captivating beauty, star of the motion picture and stage world, is now "stopping shows" as a vaudeville headliner.*

Scenes From Stage and Screen Plays

To Our Readers—

The combining of DRAMATIC MIRROR and *Theatre World* is but one of the many things that both these publications have done to give their readers more than an even break.

Before the consolidation of these two leaders, DRAMATIC MIRROR readers received their copy each week and *Theatre World* readers received a copy of *Theatre World* each week. Now they will receive both magazines each week in one and for the same price they formerly paid for but one.

DRAMATIC MIRROR readers have gained the work of S. Jay Kaufman, Benjamin De Casseres, and many others; *Theatre World* readers have gained Louis R. Reid, Johnny O'Connor —and a host of illustrations.

Certainly both, Louis Reid and S. Jay Kaufman, may be regarded as two of the most competent writers of the stage in America.

S. Jay Kaufman, Louis R. Reid, Benjamin De Casseres, Johnny O'Connor—the four best bets in the amusement world today.

To Our Advertisers—

With our advertisers we have kept faith.

Today the advertisers of DRAMATIC MIRROR and *Theatre World* are receiving double that which they contracted to pay for. We are glad—glad to go to our advertisers and say "Mr. Advertiser, this is but one of the things we have planned to do for you," and Mr. Advertiser believes in us the more for this service to him.

To our advertisers we also offer a service department which is unlimited—cooperative plans which will help him to sell reliable merchandise to our public.

The advertising rates for the immediate present will remain the same.

Dramatic Mirror & Theatre World

The PENALTY

A thrilling story by Gouverneur Morris—with Lon Chaney, the "Frog" in The Miracle Man

Gouverneur Morris' gripping story of a twisted body and a twisted mind—

"THE PENALTY"

Directed by Wallace Worsley

CAN a warped body twist a mind to viciousness?

When The Penalty was published people were aghast.

The figure of Blizzard, the legless terror of San Francisco's underworld, caught the popular imagination.

Lon Chaney makes him live before your eyes!

His is the most difficult role ever attempted in motion pictures.

Seven minutes only at a time could Lon Chaney endure the ingenious contraption that transformed him into the legless horror.

Evil, malign, lusting for power, his matchless interpretation of this twisted body and twisted soul is lifted to great heights by rare, revealing glimpses of the man's soul as it might have been.

Lon Chaney has surpassed even his remarkable *Frog* of *The Miracle Man*.

Swift moving with breathless incident, taut with suspense, this drama of an evil nature that finds itself through love is now being shown. Watch for it at your Theatre.

Produced by GOLDWYN PICTURES Corporation

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

"BIDDY"

A New Interpretation
By
L A D A

One of the sensational successes from the programs of the superb LADA, this season, is the little Irish song "Biddy"

The idealistic touch of the Artist Dancer, which LADA gives to this swinging rhythmic composition in her interpretation and the pure art of her work combine to make this a notable feature.

"Biddy" is a saucy Irish melody that captivates and tantalizes. It is called an Irish fox trot song, all of which it may be in melody and lyric, but that fox trot swing is surely American.

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IN THIS WEEK'S ISSUE

Page S. Jay Kaufman.....Page 839
Broadway Buzz.—Louis R. Reid.....Page 841
"It's a Great Life"—Dorothy Dalton.....Page 843
Stage News.....Pages 844-845
New Plays on Broadway.....Page 847
Vaudeville Shows.....Pages 849-850
Page Johnny O'Connor.....Page 851
In the Song Shops.—Mark Vance.....Page 853
Fashions from the Footlights.—Mlle. Rialto.....Pages 854-855
The Letters of Heloise.—Herbert Crooker.....Page 858
Little Trips to Los Angeles Studios.....Page 861
Screen Reviews.....Pages 860-865
Screen News.....Pages 868-869
Broadway Picture Shows.....Page 871
Market Place.....Pages 872-873
Dollars and Sense.—Investor.....Page 875
Dining Out.....Page 878
Ask Me.....Page 881

Out in New York on Thursday

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Gowns *Wraps*

Mary Collins

Typifying

Art in Dress

as Demanded

by Women of Culture

—

PARK AVENUE AND FIFTY-SEVENTH STREET
NEW YORK

Suits *Furs*

EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

"VALAZE"
Beauty Preparations

And throughout the coming autumn and the harsher winter they will remain equally flawless,—these same complexions,—if they will be allowed to continue under the same expert guidance and under the influence of the same unfailing Beauty Aids.

FRECKLES, SUNBURN AND TAN.
Valaze Beautifying Skinfood, removes discoloration, sallowness and freckles; moderates and prevents lines and wrinkles; insures a clear, soft, exquisite complexion. Price from $1.25.
Valaze Sunproof and Windproof Cream, protects the skin from ill-effects of exposure to sun, cold or wind, *preventing* tanning, sunblister and roughness. Also excellent foundation for powder. Price from $1.10 up.
Valaze Bleaching Cream, bleaches away sunstains, tan and furmarks. Price from $1.10 up.
Valaze Whitener, completely hides redness or discoloration of the skin. Will not rub off during the dance. Constitutes a boon for evening functions. Price from $1.00 up.

BLACKHEADS AND SPOTS.
Valaze Blackheads and Open Pore Paste, used for washing in place of soap. Clears and renews the skin, reducing pores to normal, and effaces blackheads. Price $1.10 and $2.20. For more obstinate condition, No. 2, priced at $1.50 and up.
Valaze Beaume Blanc, remedies spots, rashes and soreness, and allays irritation. Price $1.75 and up.

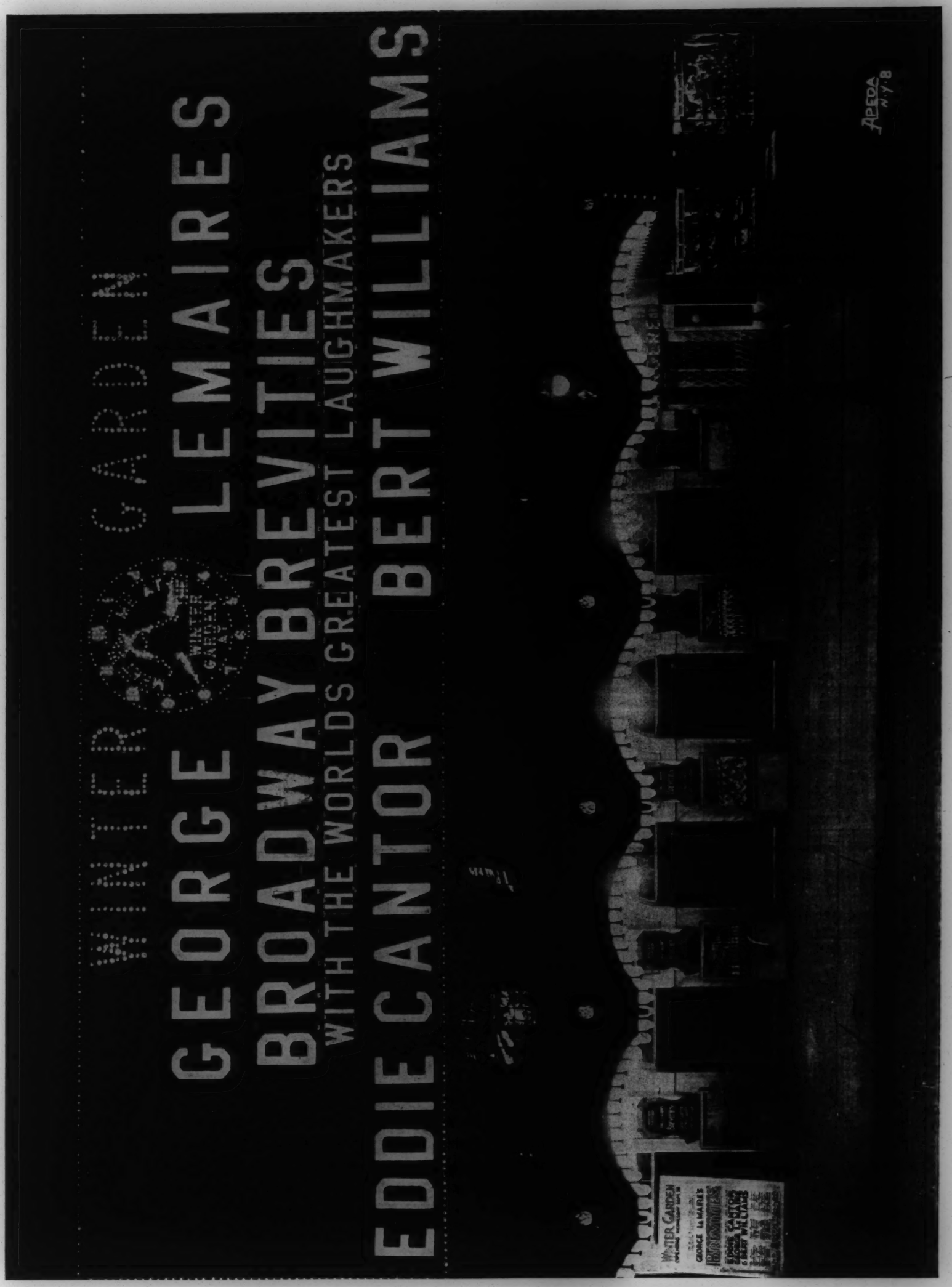
WRINKLES AND RELAXED SKIN
Georgine Lactee, overcomes looseness and sagginess of the skin on the face, throat and around the eyes. Price $2.75 and up.
Roman Jelly, remedies and prevents fine lines and relaxation of the skin. Price $1.50 and up.

There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme. Helena Rubinstein
of Paris and London

46 West 57th Street New York City
ATLANTIC CITY, N. J., 1427 Boardwalk; CHICAGO, ILL., Mlle. Lola Beekman, 30 Michigan Avenue; SAN FRANCISCO, CAL., Miss Ida Martin, 177 Post Street and Grant Avenue; BOSTON, MASS., E. T. Slattery Co.; NEW ORLEANS, LA., Mrs. C. V. Butler, 8017 Zimple Street; DAYTON, OHIO, "Elinor's"



!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

DRAMATIC MIRROR

IRENE MARCELLUS *The charming screen actress who is being prominently featured in Marshall Neilan's production where her beauty and ability serve her in good stead*

Page S. Jay Kaufman!

"WHEN Harrison Grey Fiske had it."

I had heard and am still hearing. And I hope will continue to hear it.

A few nights ago I met him. He told me of the MIRROR's history. Of what it had done in a practical way. Of the interest it brought about for the better things in the popular theatre.

These things I shall refer to anon.

Now I tell you of Mr. Fiske because I am hoping he will keep his promise to write some of his reminiscences for us. He is still very young. I say reminisce because the word explains itself. But I do not mean to suggest that the matters Mr. Fiske will contribute will be so far back that those interested in the theatre today will be uninterested in them.

On the contrary.

But you shall see.

. . .

On Marc Klaw's Memory

Mr. Marc Klaw promises to do the same thing for us.

There are several hundred "I Remembers" which Mr. Klaw has lived.

"I Remembers" of men and women of the theatre.

Many of those he told me are so good I insisted that he write them. Anecdotes, incidents in the history of the theatre and facts concerning this or that, which he knows as perhaps no other man in the American theatre knows.

Of this, as of the Harrison Grey Fiske matter, more anon.

. . .

On Producing and Managing

What a difference between the producing of plays ten years ago and the managing of theatres of today.

Ten years ago a play was written.

It was carefuly written.

And rewritten.

And rewritten again.

When it was finally ready it was carefully cast. And then carefully staged.

Today?

A manager gets a theatre. If he's lucky.

Then he goes out and gets a star.

And then he asks someone he meets to get him a play for that star.

The theatre is the first thought, the play the last thought.

And even when the play is bought, the manager must say to himself, "Is this play good for this particular theatre?" Because a play which may be a success in one theatre may be a failure in another. It has happened again and again.

Thus, plays which are half-plays, half produced are rushed to first nights. And the manager who has the time and patience and the money to work along the old lines has the success.

. . .

On On-Comers

You will find a list of on-comers a few pages back in this issue.

And you will find that list in every issue.

As one of our staff sees a good piece of work—acting, writing, composing, scene designing—in the theatre it is his business to add that name to that list. And that list will remain there week after week. Without compromise.

There is no art in which there are so many heartaches as in the theatre. The history of the theatre is made up of the records of men and women who suffered every possible thing before they arrived. It is more difficult for anyone with an idea to see those in authority in the theatre than it is for a workman to see Charles Schwab. There are a few exceptions. But few. Those few, incidentally, find able people every day. The others wonder why they do not. And they continue the "nothing today" or "come tomorrow" until by some accident that person makes a hit and then the same office offers that same person three times the salary.

It is, to be sure, a matter of patience and of what one human can endure. And so I wonder just how long John Meehan, of the George M. Cohan office, will continue his good work. He sees everyone who asks to see him. And he discusses with them their qualifications. When he has no places to offer he suggests where they should go. This is a bigger work than meets the eye. It is a real service to the theatre.

If John Meehan goes in for "finds" as he proposes his competitors will see the wisdom of the idea.

In the meantime our on-comer list shall continue.

And you are invited to suggest additions to it.

. . .

On "Off"

One hears that this or that one who has achieved a success is a success "in spite of" things.

You know.

I talked with Mae Murray.

You've seen her. You've seen her dance. And you've seen her on the screen.

And so you have a picture of what she's like "off."

Would you think she was light of voice or heavy of voice?

That voice tells the story.

It is a fine deep voice. And it tells that the dancing phase of her career was merely an incident. An accident. And that to have the voice she has means hers is a fund of experience and of study. If not academic study at least a study via fundamentals.

. . .

On Needing Money

An actor asked me whether he should play a certain part in a play which I had read. He said he had not worked for several months and that he needed the money.

I said, "You think the play is bad and you know the part is bad. You will get two weeks out of town and two weeks in town. You will be bad in the part and everyone will say so. If you're broke a few friends and a few managers will know it, but if you're bad in a part the whole town will know it. You can afford to be broke but you can't afford to be a failure. Wait."

. . .

On "Rumors"

What industry has so many rumors in it as the motion picture industry?

Go to the Astor for lunch and listen.

You will find revue material there.

The talk is in millions. As S. L. Rothapfel says, "Tablecloth millionaires." But the talk, too, is of

"Mr. Bununk has resigned,"

or,

"The Jumblee stock is going to fall to 47,"

or,

"They are cutting salaries so that they will not have to discharge their men,"

or,

"Myron Lasky is going to marry Adolph Selznick's daughter,"

or,

"Theda Bara is a greater success in pictures than on the stage and the $30,000 a week she makes in that play means a loss to her."

OR!!!!!!!

And these rumors do not die out. Each time they are repeated they are heightened in the telling. Until they reach proportions which are never ridiculous but which are always accepted. The general public, interested as it is in the motion picture, assumes that these facts are true.

And suddenly finds the rumors are jokes.

What then is the effect of it all?

A joke is made of the motion picture industry. And when the motion picture man asks his bank to renew his notes the banker remembers the rumors and says, "Yes, but you will have to pay off 50%."

. . .

On The Christmas Number

For some weeks the Christmas number has been in the making.

Already E. F. Albee, George M. Cohan, Will Rogers, Corse Payton, Philip Moeller, Samuel Shipman, Benjamin De Casseres, Louis R. Ried, Johnny O'Connor and Mark Vance are contributors.

The list will grow.

We want to make that issue the finest thing ever done for the theatre or screen.

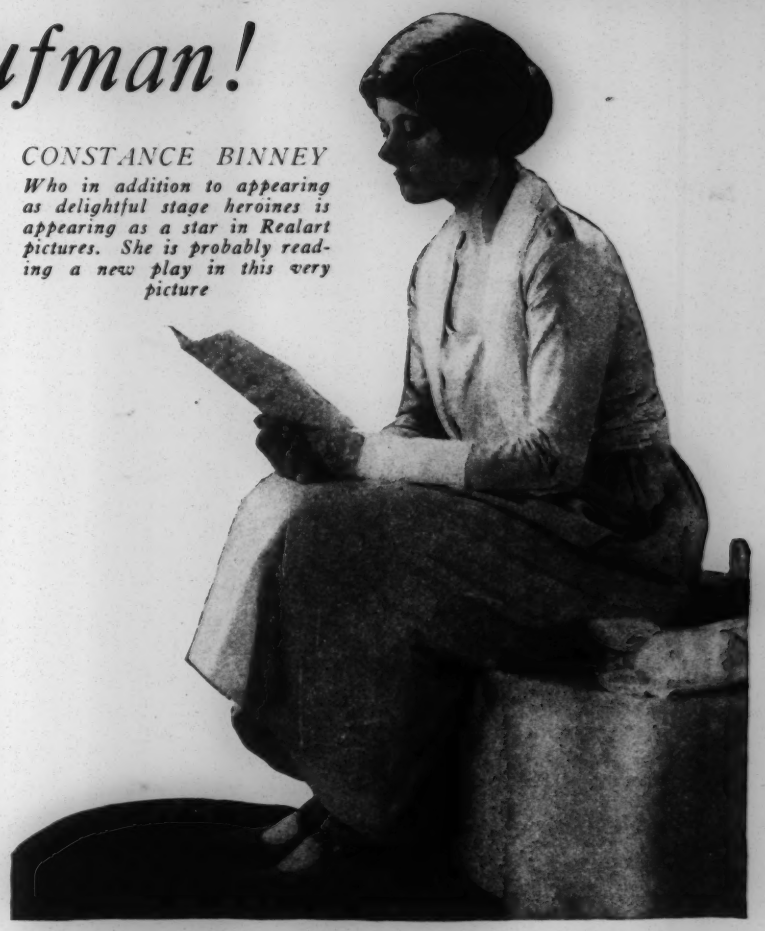
And you can help us.

Tell us what persons you want us to ask to write for it.

Tell us what you want them to say.

Tell us now.

Only seven more weeks.



CONSTANCE BINNEY

Who in addition to appearing as delightful stage heroines is appearing as a star in Realart pictures. She is probably reading a new play in this very picture

20 YEARS AGO TODAY

"The Sprightly Romance of Marsac" Is Produced at the New National Theatre in Washington with Macklyn Arbuckle as Star.

Lulu Glaser's Debut as a Star takes Place at Albany in "Sweet Anne Page."

"Nell Go-In" a Burlesque of "Mistress Nell" Is Produced at the New York Theatre with Mabel Fenton, Amelia Summerville, Pat Rooney, Mayme Gehrue and Emma Carus in Cast.

5 YEARS AGO TODAY

"Hobson's Choice" Is Proproduced at the Princess with Molly Pearson and Whitford Kane in Cast.

Julia Arthur Returns to the Stage in "The Eternal Magdalene" at the Forty-eighth St. Theatre.

"Around the Map" Is Produced at the New Amsterdam with William Norris, Elsie Alder Georgie O'Ramey and Hazel Cox in Cast.

Paramount Presents Geraldine Farrar in "Carmen."

DRAMATIC MIRROR

DOROTHY DE VORE

The charming little lady who is one of the features of the Christie Comedies (Educational) in which she has won herself a place in the hearts of all picture devotees.

Broadway Buzz

FROM LOUIS R. REID

WHAT Broadway would like to know is what Wilton Lackaye thinks of John McGraw's indictment.

. . .

Tell It to the Selwyns

"The Selwyns", J. N. telephoned us breathlessly this morning, "should advertise their attraction, now playing at the Times Square Theatre: GO TO 'THE MIRAGE' AND SEE THREE SHOWS FOR THE PRICE OF ONE—'THE EASIEST WAY,' 'THE COUNTRY BOY' AND 'THE MIRAGE.'"

. . .

He Had Us Guessing

We'll take it back. The election did manage to have a little excitement during the last five days of the campaign. And all because people wondered for whom Hearst was going to stand on the following morning.

. . .

Which Is Worse, His Scratch or His Bite?

The World's Paris correspondent, in speaking of Clemenceau, says that the "'Tiger's' claws are now on the movies" and then adds "The old 'Tiger' will have plenty of reason to show his teeth when the Paris press reviews of his film reach him in his travels in India."

. . .

The Smile of Fortune

"Chauffeurs, icemen, coal heavers, milkmen and butcher boys are becoming more flirtatious each day."—(News item.) Why not? They can afford to be. They take no chances.

A day in court may mean some insignificant punishment—a mere fine of $100 or so, and then back to the ogling of the banker's daughter. The pendulum has a habit of swinging both ways, the milkmen and the icemen are now having their days.

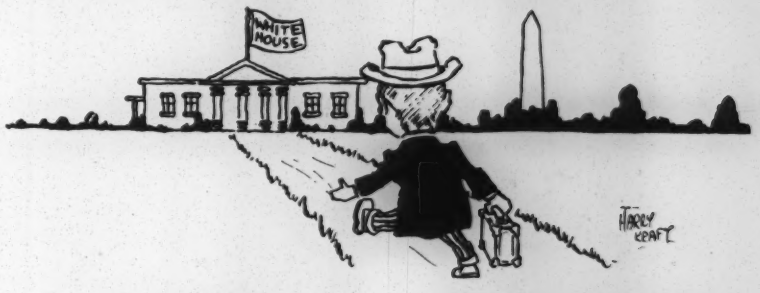
. . .

The Rate of Exchange

Peggy Wood and Helen MacKellar recently exchanged parts during a recent performance of "Buddies" and "The Storm" in Chicago. What if the idea—it is excellent for publicity purposes—should extend to New York. Could we not hope to see Ernest Truex and Lionel Braham exchange parts. Would not Arnold Daly and Louis Mann play each other's roles, and Mary Young and Gilda Varesi?

. . .

Monty Hansford says that "John McCormack took the cush out of Macushla." Monty could have been just as accurate had he said that John put the cush in Macushla.



Put Us Wise

Oh, say, can you tell me how Bismarck was counted?
What was the result of her ballot box?
Was Berlin, New Hampshire, recorded for Harding?
Was Hamburg, New York, for Governor Cox?

. . .

The Open Season for Open Letters Openly Arrived At

The open season for open letters has arrived in the theatre. And it is taking on a greater and more magnificent flourish than ever. Everybody seems to be writing letters in praise of this or that attraction with the result of a two-column advertisement in the stage announcements in the papers. David Belasco and Daniel Frohman write to Morris Gest about "Mecca," Mrs. John Barrymore pens a lyric to D. W. Griffith about "Way Down East," Fred Stone's father—Mark Luescher's tongue is in his cheek—hastens to comment in print to Charles Dillingham about Fred Stone. Where is it all going to end? Is not William A. Brady likely to contribute a letter to himself about daughter Alice? Isn't Mr. Duke or Mr. Whelan or whoever it is that controls the American Tobacco Company apt to deliver a message on behalf of "Mecca"? Isn't a representative of the Vanderbilt or Astor families tempted to say something to Sam Harris about "Little Old New York"?

. . .

With the rise in barber shop prices we hope to see a rise in the character of the conversation perpetrated by the barbers.

. . .

A Picture All Artists Can Paint

"The bones were being rolled fast and furious when one of the party chanced to see the policeman getting over a fence some distance away. While in the act of doing so his trousers hooked the spike and made him virtually a prisoner on the fence."—News item. Policemen will persist in living up to the cartoons.

. . .

After Kentucky voted for prohibition we are ready to believe anything. We are ready to believe, for example, that Scotland will go dry.

. . .

Versatility

The star is now the author
In these November days;
Cohan, Craven, Brooks and Hodge
Are acting in their plays.

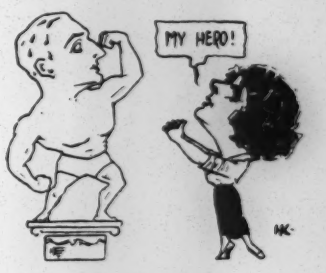
Tell Us, Frank, Tell Us

Where did this word "hootch" come from? Perhaps, Frank Wilstach, whose marginal notes in the books that he reads are more interesting than the books themselves, knows. End our suspense, Frank.

. . .

Trust Elinor

No more search for the ideal man is necessary. Elinor Glyn has found him for us. And Elinor knows an ideal man when she sees one. She has bestowed the laurel wreath



upon Orville Caldwell, who plays the part of the Sultan in "Mecca." Sultans do have a way with them. Have you heard Elinor's panegyric? Listen: "He is magnificent, beautiful, just like the young Greek God I have always imagined my heroes to be in my novels. Wonderful, superb, magnificent." By the great Allah, there is praise, indeed.

. . .

Why Policemen Go Insane

An actor fell asleep in Bryant Park. A policeman tapped him on the shoulder. The thespian thought he was on the stage. He sat up indignantly and asked: "What park is this?" The policeman replied "Bryant Park." The actor rejoined "Well, I'm Mr. Bryant."

. . .

Something of a Champion

A report from the Pacific Coast states that Kid McCoy has just been married—for the eighth time. Something of a record. And yet people still talk of DeWolf Hopper.

. . .

Is Avery Hopwood trying to aspire to the capitalistic class of Doug and Mary and Charlie? Not content with the royalties from four big successes on Broadway he has joined Mr. Lasky's scenario staff at Hollywood.

. . .

You knew, of course, that it was an actor who was the first to appear in New York in a paper suit.

Go North, Young Man!

Residents of Montreal assert that their city will outdistance Chicago in population in ten years. Now see what you've done, Mr. Volstead.

. . .

Add new similes: "As drunk as a prohibition enforcement agent." B. L. T., in the Chicago *Tribune*, is responsible for it.

. . .

Silence Is Not Golden

An enterprising vaudeville agent made the convict who has just been released from prison where he maintained absolute silence for ten years an offer to go on the stage. His sisters objected. They evidently knew that even money talks in show circles.

. . .

Picking the Winner

When I read that Arthur Brisbane was predicting the election of Smith, I felt that Miller's chances were excellent. Arthur does persist in getting the wrong message from the ouija board. You remember he picked Hiram to win easily at Chicago.

. . .

And now vaudeville will put a new lyric, *There's a Fight in Havana*, to the old song.

. . .

Walter Catlett, who is back from London, met a friend on Broadway. After greetings and a short talk the friend started looking around the ground at Walter's feet. Catlett inquired the reason. "I'm looking," said the friend, "for an 'r' you just dropped."

. . .

In Spite of the Reformers

life in America is not as sad and drab as it is commonly believed to be. The Hobo College is soon to be open for registration, according to J. Eads Howe, a leader of the leisure class. Such an announce-

ment is piquant to jaded and depressed minds. It makes one appreciate that there is, indeed, a silver lining to the clouds. No matter to what end of financial distress or domestic monotony one may come, there is assured a free course in this different kind of a "charm school," where one may learn the art of hoboing.

. . .

"Nowadays the American man of business is your true superman."—James Huneker in the World. And the true superwoman, James? Is she the one who can keep this superman interested?

. . .

What will *Harvey's Weekly* do now? What *can* it do?

DRAMATIC MIRROR

SHIRLEY MASON — *The winsome little star of Fox pictures who has won an enviable place for herself among screen stars. Her latest picture is entitled "Girl of My Heart"*

"It's a Great Life" By Dorothy Dalton

There Is Too Much of Thrill in Life to Be Bored — A Great Variety of Pleasures Offered

WHEN they asked me to write something under the title of "It's a Great Life" they said they had chosen me to do this because I was the living embodiment of this thought. They continued to explain that I walked as if I believed this was a mighty good place to live in; my smile conveyed the same idea, and they were noble enough to make the statement that everything about me carried this message to the world.

Really, those were about the most complimentary words I've ever had the good fortune to hear about myself. I clutched onto a chair the first time I was alone and said to myself, "Dorothy Dalton, don't let them turn your head, young lady, for then they would never, never have reason to make that wonderful statement to you again."

I can't think of anything that would please me more than to believe that when I walked down the street or before the camera I did it with such an

Appearance of Enjoyment

that I would make everyone who saw me feel that I was imbued with the joy of living and would inspire them into falling into the same spirit. To give this message to people, I think, would be reason enough to lve.

Someone had the very poor taste of coining the phrase "It's a great life if you don't weaken." I don't see why in the world they injected that mean little word "if." There can't be any question at all about this being a great life. Or, if there were, it would only be because you don't take advantage of the possibilities offered.

If this isn't a great life for each and every one of us the fault certainly lies from within. This is true for practically all of us, though, of course, there are exceptions. At least this is the idea that has been imbued in me since childhood and I have stuck to it faithfully all my life and have seen that it generally holds good.

The difficulty with most of us in America is that we work so hard and so fast that we don't have any time to actually enjoy life. The Europeans

Have It All Over Us

for getting the most out of life, for they seem to have a working knowledge of how work and play may be combined effectively to the detriment of neither. Everyone who goes to Europe for the first time gets this impression immediately and they never fail to wonder about it and comment when they return to America. It fills them with a longing to return to the old world. If only we did have more of this spirit in America!

Speaking of overworking—it certainly can take all of the joy out of life.

I know because I did it last winter when I was appearing in the Morris Gest spectacle, "Aphrodite," and working in pictures at the same time for the Famous Players-Lasky Corporation. I assure you that it was quite enough to make one

Lose One's Equilibrium

to make the complete transition from Chrysis of Pierre Louys to the Lady Lillian of Barrie's "Half-Hour." which I was doing in pictures. That took place on an average of four times a week during the past season.

With such a rigid schedule to undergo I couldn't really live—I couldn't breathe freely—I couldn't take part

Dorothy Dalton, who has just given up the highly colored role of Chrysis in "Aphrodite" to appear before the camera again in Paramount pictures

in any recreation—I couldn't see my friends.

My creed is that today is here to be lived. We should enjoy it to its fullest, wisely, always, but to the utmost possibilities. We should take each day as it comes not spend our time worrying over what we did yesterday or utilize all our dreams and plans for the elusive future Of course, we would take into consideration the past and profit by our mistakes but we must not brood over it.

Most people take life altogether too seriously. I don't believe in being flippant about it, but I am strong against persons who are so weighed down with their personal problems, unimportant for the most part, that they make everyone miserable about them, including themselves.

To appreciate life to its fullest one must take advantage of the great variety of pleasures that are afforded us. This has been an incomparable fall, but I doubt if most of us have utilized its beauty to the utmost. It doesn't cost anything to spend your Saturday afternoon hiking on some of the pretty roads up state, breathing the invigorating, pure air that puts new life into one's veins and contributes pleasant thoughts

To Replace the Shop Talk

one has heard all week. Then, one can go to some of the numerous beaches even if the air is rather crisp. Not perhaps, to don a bathing suit, unless one has a remarkably strong constitution, but for a brisk, joyous walk, gazing into the soothing waters and inhaling the strength-giving salt air.

What if you have to put on an extra coat to enjoy this recreation, the inconvenience is well worth the pleasure obtained. What about the splendid sunsets of fall and early winter that seem to have taken on an abundance of deep and gorgeous colors—all there for you to look upon.

There isn't any excuse for anyone

Becoming Bored

with life. I have no sympathy with anyone who claims to be in the throes of boredom. I think it becomes an obsession with some people and they just won't shake it off. Often, I know, it is an outer cloak that those who think it smart to appear blase adopt and wear all the time because they think it adds distinction and worldliness to them.

However, some of the most distinguished and worldly wise persons I know are the most interested in contemporary life. In this age with its incessant output of new inventions, with the achievements that are so miraculous, there are enough different and varied things for one to do, if only he will try them. Personally, I advocate the spirit of trying everything once.

When a man or woman begins to miss the thrill of life

They Are Slipping

and slipping fast. If a good play, an interesting book, a beautiful sunset, a motion picture masterpiece, a marvellous invention, fail to make them throb with a big sensation they might as well prepare for their grave. Likewise, if their daily work begins to pall on them and they go about it with the feeling of "another day to go through with" it is high time that they seek another line of work. They have lost their value for the persons who employ them.

If the time ever comes when I do not experience a certain thrill everytime I start on the opening scenes of a picture, I shall get out of picture work. I believe that it is necessary for me to be intensely interested in every scene that is shot of my pictures in order to convince the public that I am a living person in every production.

In order

To Maintain This State

of prolonged interest I find that I must not spend my time just going to the studio, home to dinner, to bed, and then repeat the same schedule day by day. If I ever get an afternoon off I play tennis, go to the theatre, take a brisk walk, or something of the kind. If there is any reason why I have a brief holiday, I take advantage of it by going out of town for I know that a change in atmosphere produces wonders. During the making of my last picture, "In Men's Eyes," I found opportunity to go to Saratoga for the races. I love horse races—the game of it—and no power on earth would induce me to keep away from them.

STAGE NEWS OF THE WEEK

THEATRES DROP PRICES

Selwyns Reduce Weekly Scale for "The Mirage" from $3.00 to $2.50

THE eventual abandonment of the $3 admission price for dramatic attractions was forecast this week in the reduction of the weekly scale for "The Mirage" from $3 to $2.50 by the Selwyns, and in an announcement from John Golden that a plan to raise the admission price of "Lightnin'" to $3 had been definitely dropped.

David Belasco, it is said, is one of those who are opposed to the $3 ticket for dramatic productions, and has retained a $2.50 scale at the Lyceum throughout the run of "The Gold Diggers." The announcement from the Selwyns also indicates a departure for the musical shows, which are now being offered at $3.50 and $4. A $3 scale, however, will be adopted for "Jimmie," which will open the Selwyns' new Apollo Theatre. It is expected other houses will follow suit in the near future.

To Present Play in London

Barry Baxter of the cast of "Happy-Go-Lucky," and Teddy Gerard of the "Midnight Frolic," have acquired the rights to "Some One In the House," by Walter Percival, which was produced in this city by George C. Tyler. They intend to present it in London early next spring. Mr. Baxter will play the part created by Hassard Short.

. . .

Cantor to Be Starred

Owing to the great success made by Eddie Cantor in "Broadway Brevities" at the Winter Garden, the Messrs. Shubert have placed Mr. Cantor under contract for several years, and he will be starred in all productions in which he appears. A new play is promised for him in January.

. .

Keenan in "John Ferguson"

"John Ferguson," the Theatre Guild production, is being presented in Los Angeles, with Frank Keenan in the leading role. Others in the cast are Marie Curtis, Edward Everett Horton, Evelyn Vardon, Mildred Southwick, Jack Witts, Giuseppe Corallo, Emelie Pitner and Louise Willis.

. . .

Big N.V.A. Drive On

More than fifty of the best known artists in vaudeville are serving on the special committee that has charge of the membership drive of the National Vaudeville Artists, Inc. A campaign to reach every member of the profession has been started. The dates of the drive are Nov. 15 to Dec. 15.

. . .

In "Heartbreak House"

Albert Perry, Effie Shannon, Lucille Watson and Elizabeth Risdon have been engaged for the Theatre Guild production of Shaw's "Heartbreak House." Others in the cast will be Dudley Digges, Fred Eric, Erskine Sanford, Henry Travers and Helen Westley.

. . .

"Little Miss Charity" to Tour

"Little Miss Charity," at the Belmont Theatre, will begin its road tour on Monday, Nov. 8, later replacing Nance O'Neil in "The Passion Flower" in Chicago.

. . .

Marcin to Give Own Play

Max Marcin plans to produce a new play of his own, called "The Dim Lantern," next spring.

Plans Record Opening

Marcus Loew is planning for two cars and a party of thirty people to attend the opening of his new theatre in Ottawa, Nov. 8. The Ottawa party will remain two days in that city, then leave for Montreal for one day. A big program has been arranged in each city.

. . .

"French Leave" at Belmont

The company supporting Mr. and Mrs. Charles Coburn when they come to the Belmont Theatre on Nov. 8 in "French Leave," will include Alexander Onslow, Dallas Welford, Helen Tilden and Noel Tearle.

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Miller-Errol Piece

Rehearsals have begun of the Marilynn Miller-Leon Errol musical comedy "Sally in Our Alley," which is to be produced by F. Ziegfeld, Jr. Among those in the cast are Walter Catlett, the Fairbanks Twins and Edythe Baker.

. . .

Brock Pemberton's Second

Brock Pemberton has completed arrangements for the dramatic rights to "Miss Lulu Bett," the novel by Zona Gale. The play will be put into rehearsal as soon as the dramatic version is completed and will be seen before the holidays, according to present plans.

ONCOMERS

Individuals of the theater whom Dramatic Mirror and Theatre World hail as very well worth watching!

WALTER ROSEMONT
VINCENT COLEMAN
DAVID BURTON
JEAN WHITE
RUTH TERRY
MICHAEL GOLDREYER
HELENE SINNOTT
ZELDA SANTLEY
BLYTHE DALY
SAMUEL JAFFEE
ELISE BARTLETT
ROLLO LLOYD
JOSEPH LAWREN
ROBERT ARMSTRONG
HARLAN THOMPSON
CHARLES LE MAIRE
RITA ROMILY
JACK OSTERMAN
OTTO KUHL
MITCHELL GREEN
LOUIS BERKOFF
FREDA BERKOFF
GLEN ANDERS
PERCY HELTON
FRANCES CARSON

BIG PLANS FOR SCENIC STUDIOS

Universal Artist Studios Establish Chicago Home

From Chicago comes an announcement that the Universal Scenic Artist Studios, which have established handsome new offices in Suite 1100 State-Lake Building, are now fully prepared to give estimates upon all scenic work for productions, moving picture settings and high class fabric for vaudeville acts. For the past ten years the Universal Scenic Artist Studios have been designing and producing settings for films, productions and vaudeville in New York, but from the new Chicago vantage are better equipped to do far better work.

The Universal during the past year hung up a wonderful record, turning out 254 completed orders. It is ever ready to furnish sketches and design them for reputable parties upon request without cost to the applicant.

As a record of some of the latest work by the Universal studios the following list is herewith presented: the Stratford Theatre, Chicago, which is regarded as the foremost motion picture house in Chicago; Marigold Gardens, Chicago; "The Girl in the Limousine," "Business Before Pleasure," four productions for Ralph Dunbar, Mlle. Rhea, Maryland Singers, Billy Rogers, Will Harris vaudeville productions, Ike Bloom's "Midnite Frolic," etc.

L. P. Larsen has taken over all the stock of the Universal Artist Studios (Scenic) and has incorporated under the State Law of Illinois. Mr. Larsen was formerly a partner in this organization, but since he has bought out all interests he is now controlling the stock. Mr. Larsen has had eleven years' experience in this sort of work and today enjoys an enviable reputation.

. . .

Mears to Succeed Rosenthal

Following the resignation of J. J. (Jake) Rosenthal as manager of the Woods Theatre comes the appointment of John Henry Mears as his successor at the Chicago playhouse. Mears at one time was treasurer of the Powers' Theatre, Chicago, later becoming business manager of the house. He also managed the New Amsterdam Theatre, New York, and opened the Century Roof Garden for Morris Gest. Rosenthal plans to return to New York.

. . .

Boom in Okmulgee, Okla.

Out in Okmulgee, Okla., a brand new building has been completed that combines a picture house and a vaudeville theatre, seating 2,000, a dance hall, roof garden, swimming pool and beauty parlor. The stage there is reported the largest outside of New York and Chicago.

. . .

To Star Atwill

Around the holidays David Belasco will present Lionel Atwill as a star in "Deburau," a comedy from the French of Sacha Guitry, adapted by Granville Barker.

FRANK KEENAN

Versatile star now playing in "John Ferguson" in theatres of West. He is also appearing in Pathe pictures

Fay Marbe Winning Big Honors

All indications point to wonderful success for the charming Fay Marbe, the picture actress and musical comedy queen, at present making a highly successful tour of vaudeville. Miss Marbe has everything in her favor: youth, beauty, ability and a personality that has enabled her to win recognition in the films, musical comedy and vaudeville. Miss Marbe is winsome, peppery and vivacious. She knows how to wear clothes, and when on the stage or before the camera she turns loose that wonderful smile of hers and the results are all in her favor. In vaudeville with her singing and dancing she has won an enviable reputation, being assigned to the biggest Keith houses. At the Riverside last week she had the honor position of the bill and was a positive hit. This week she is repeating that success at the Alhambra, where she has become an undeniably tremendous favorite. Big things are expected of this charming miss, who has accomplished much in stage work in a remarkably short time.

. . .

Actors Here from London

T. H. Nesbit, Ada King, Guy C. Buckley, O. B. Clarence and A. Spencer Homewood, members of the company which has been playing Sir James Barrie's "Mary Rose" in London, have arrived in New York. They will begin rehearsals at once with others of the company.

. . .

"It's Up to You" Coming

William Moore Patch is to produce a comedy with music, "It's Up to You," with book by Augustin MacHugh and A. Douglas Leavitt, who will also play the comedy lead. The music is by the late Manuel Klein and John L. MacManus.

. . .

"Evind of the Hills"

"Evind of the Hills" will follow "Youth" at the Greenwich Village Theatre. "Our Town," which is eventually to be produced at the Greenwich Village, will be tried out this week in Madison, Conn.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

STAGE NEWS OF THE WEEK

IS THAT SO!

MAUDE EBURNE is playing her first cockney role since "A Pair of Sixes," with *Joseph Cawthorn* in "The Half Moon."

Eva Le Gallienne and *Sidney Blackmer* will hereafter be featured in "Not So Long Ago" on tour, and next spring will be seen here in a new play.

Augustus Pitou denies that *Walker Whiteside* is to be sent on tour by *Arthur Hopkins* in "The Jest," and states that on the contrary *Whiteside* is continuing to play under the *Pitou* management in "The Master of Ballantrae."

Mary Hay, who appeared in the "Midnight Frolic" and later in the film version of "Way Down East," will play an importan part in "Sally of Our Alley."

Helen Stewart, Ralph Decn and *Elliott Nugent* will appear with *Tom Wise* in "The Proper Spirit."

William Hodge gave an old fashioned Hallowe'en party at his home on Sunday to his company now playing in "The Guest of Honor."

Frank Bacon of "Lightnin'" addressed the members of the dramatic course of Prof. Randolph Somerville of Washington Square College, New York University, last Friday.

Frederick Stanhope has been made general dramatic stage director for the Messrs. Shubert.

Raymond Hitchcock and *G. P. Huntley* were guests of honor at a dinner given Monday by the Dutch Treat Club.

Paul Blaufox has returned to vaudeville after spending two years in Wall Street. The vehicle is by Jude Brayton, entitled "The Girl He Left Behind."

Charles Dalton has been engaged to portray a Chinaman in *Max Marcin's* new play "The Dim Lantern," which will be produced next spring.

Botalo Rubino and *Gertrude Clemens* are recent additions to the cast of "When We Are Young."

Thomas Shearer is now a member of the cast of "The Bad Man" at the Comedy Theatre, playing the role of Uncle Henry.

Fritz Leiber has completed his motion picture engagements in Los Angeles and has arrived in New York to begin rehearsals for his Shakespearian season. The New York engagement will begin on Dec. 27.

Mary Young was the guest of honor of the Woman's Club of America at its monthly meeting Thursday.

Zelda Sears became an emergency member of the cast of "Cornered" last Thursday night in Pittsfield. She appeared in the role assigned to *Anne Sutherland*. *Miss Sutherland* and her sister were injured Monday in a motor car accident.

Helen Sinnott is heading a company in "East Is West." She will be seen in Brooklyn next week.

Frank Lyon, formerly assistant treasurer at the Blackstone Theatre, Chicago, has been appointed treasurer, filling the position of *Art Essberg*, who resigned last week.

Alf T. Helton, who plays the role of Genevieve Tobin's stage father in "Little Old New York" at the Plymouth Theatre, is the father of *Percy Helton*.

Jim Thornton plans to enter the pictures shortly according to an announcement just made.

Robert Edgren, after a long absence at his home on the Pacific Coast, has returned to New York and resumed his editorial work upon the *Evening World*.

Florrie Millership and *Alfred Gerard* have passed up vaudeville indefinitely. They are in the "Mary" cast at the Knickerbocker.

Owing to the illness of *Jack Doty*, leading man of the Corse Payton stock, Amphion, Brooklyn, *C. E. Kimball* has been assigned the leads.

Edna Goodrich, touring in "Sleeping Partners," gave a tryout matinee in Denver this week of a new play by Octavus Roy Cohen, entitled "Shadows."

Joseph Coyne, well-known American comedian overseas, is on his way to New York from London. He will remain a month and then go to Australia, where he will play in several comedies.

Edward Fielding has been added to the cast of "Cornered," in which *Madge Kennedy* is now touring.

MARY MILES MINTER

Who won a notable success as a child actress on the stage and is now a conspicuous motion picture star under the Realart banner. Her latest feature is "Eyes of the Heart"

Actors Will Control

Ten years from now the actors will control the theatres, predicted Frank Bacon, star of "Lightnin'," at an address made before the students of dramatic art at the Washington Square College of New York University last week. It will be for the good of the profession, said Mr. Bacon, when the theatres are cleansed of all speculators and the actors come into their own.

• • •

Dramatists Give Dinner

The American Society of Dramatists gave a dinner last Sunday night to Rita Weiman, author of "The Acquittal," and other plays, at its clubhouse. Percival Wilde presided. Among those who made addresses were: Daniel Carson Goodman, James Forbes, S. Jay Kaufman and Col. Jasper Ewing Brady.

• • •

Hackett Opening in London

James K. Hackett and Mrs. Patrick Campbell opened a season of Shakespeare at the Aldywich Theatre, London, on Tuesday night in "Macbeth."

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Anderson Revue Abroad

John Murray Anderson's revue will be produced at C. B. Cochran's Oxford Theatre, London, on Dec. 15. The Dolly Sisters will be in the cast, and there is a rumor that so will Mrs. Castle.

Wilson Scores Methodists

In a letter just made public in Putnam County, where he has a Summer residence, Francis Wilson, the actor, scores the Methodists for condemning the theatrical profession. Wilson tells of his opposition, as president of the Actors' Equity Association, to "blue laws."

Wilson, who has a Summer home at Lake Mahopac was asked to subscribe to a fund to build a Methodist Episcopal church for the wealthy colonists who Summer there.

•

Mary Young to Produce

Mary Young, who is appearing in "The Outrageous Mrs. Palmer" at the Thirty-ninth Street Theatre, has taken offices at 17 West Forty-second Street and will assist in the production of plays. She will have a part in the presentation of a new play by Harry Wagstaff Gribble which the Shuberts have accepted. She plans a series of special matinees.

• • •

"Pagans" to Be Presented

"Pagans" is the title of a serious play in which Joseph Schildkraut, son of Rudolph Schildkraut, of the Jewish Art Theatre, will presently make his American debut. It is the work of one Charles P. Anthony, and is being produced by Wilner & Romberg, whose province hitherto has been the very musical comedy.

• • •

Mrs. Fiske's New Play

Mrs. Fiske will end her tour this week in "Miss Nelly of N' Orleans," and will begin rehearsals in her new play, "Wake Up, Jonathan," the work of Elmer Rice, author of "On Trial," and Hatcher Hughes, erstwhile lecturer on the drama at Columbia.

• • •

Arliss in Archer Play

George Arliss will be the principal player in "The Green Goddess" when Winthrop Ames produces that work about Christmas time. "The Green Goddess" is a play by William Archer and deals with adventures in India.

• • •

"Hitchy-Koo" for London

Charles Cochran has made a bid for the three starred "Hitchy-Koo, 1920," for London next summer with its present cast. If Messrs. Erlanger, Dillingham and Ziegfeld accept the proposition this would be the first time that a genuine all American revue has been presented in the English capital.

• • •

Playwrights Elect Davis

The Dramatists' Guild of the Authors' League of America, Inc., has elected Owen Davis president; Edward Childs Carpenter, vice-president, and Jerome Kern, secretary and treasurer.

• • •

Walter's New Play

Eugene Walter has written a new play, tentatively entitled "Come Across." Wilette Kershaw will have the leading role.

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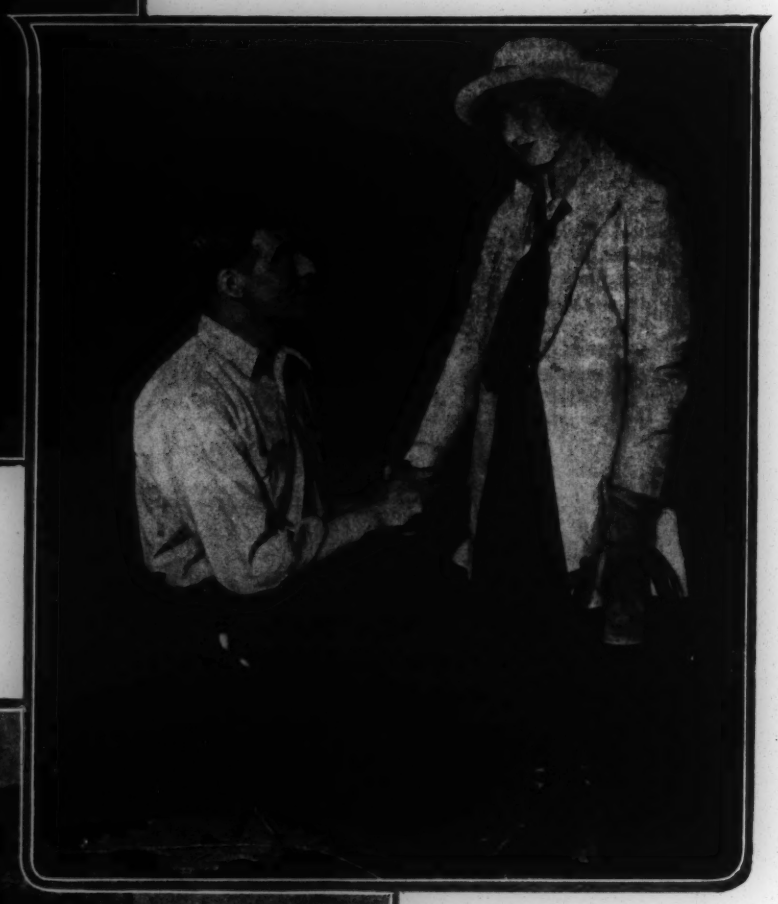
"The Bad Man"

At the left we have Holbrook Blinn in his rich and picturesque characterization of the title role in "The Bad Man," Porter Emerson Browne's satirical comedy, which William Harris, Jr., is presenting at the Comedy Theatre. He has such magnificent scorn—has this bad man—for American laws and customs, but withal, he is a generous and highly amusing foe. Blinn's performance is one of the best things of the season



(To the right) Frank Conroy as Gil, the earnest young ranchman, liked Frances Carson as Lucia, long before she married that unscrupulous Wall Street operator. And he discovers on meeting her again in Texas that he still likes her. Likes, did I say? Well, really it amounts to something more than that

(To the left) This is just one of the little pleasantries that the Mexican bad man affects when he is annoyed with the empty chatter of a Rio Grande flapper. Just a straight arm and the rest is silence. To the other girl, who is more commanding, more convincing, he is respectful if s e v e r e of tone. Of course, all women admire him. From left to right are Frances Carson, Holbrook Blinn and Edna Hibbard

THE NEW PLAYS ON BROADWAY

"THE PRINCE AND THE PAUPER"

Faversham Appears in Mark Twain Character

Play in four acts, by Amelie Rives; founded on the dramatization of Mark Twain's story by Abby Sage Richardson. Staged by Mr. Faversham. Produced by Lee Shubert, at the Booth Theatre, Nov. 1.

Mistress Canty.....Mary Rehan
Nan Canty.....Madeleine King
John Canty.....Reginald Barlow
Tom Canty } .....Ruth Findlay
Prince Edward }
Hugh Gallard.....Lowden Adams
Princess Elizabeth.....Clare Eames
Sir Thomas Seymour.....John Anthony
Mistress Margery Mallow...Harda Daube
Ralph Hendon.....Walter Sherwin
The Earl of Hertford.Montague Rutherford
Miles Hendon.....William Faversham
Mad Anthony.....Cecil Yapp
Moll .....Gertrude Davis
Lord Crammer.....Alexander Loftus

Comes *William Faversham,* discarding the vestments of realism, joining the valiant army of the romanticists in which *Ditrichstein* and *Daly* already hold commissions and swaggering picturesquely and fascinatingly in "The Prince and the Pauper." By the cross of Malta it is a delicious viand after the bedroom meringues and the mystery melodrama hashes.

Staged with dramatic feeling and a gay mood for the pictorial "The Prince and the Pauper" possesses a charm that is as rich as it is captivating. The old tale "that could have happened" seemed of a more enduring quality than ever.

Faversham can do this thing capitally. He has the heroic mould, the grace, the romantic ardor.

By St. John and Jerusalem, the play, with its effective carelessness in the grouping of its characters, suggested rich and legendary tapestries. It was a feast to the eye and when *Clare Eames* as *Elizabeth* and *Faversham* as *Miles Hendon* read their lines a feast to the ear as well.

Miss Eames played with a fine authority and fire which caused her to dominate every scene in which she participated. Especially skillful, in its suggestion of hidden and uncanny force, was the Mad Anthony of *Cecil Yapp.* The scene in the barn in which he is seeking vengeance upon the prince for the misery that has befallen him is worked up with effective dramatic suspense.

While physically appropriate *Miss Findlay* in the dual role of the title lacked the spirituality, the compelling charm, the vague youthfulness without which it loses much of their appeal. *Reginald Barlow* thundered vigorously as the cutthroat father.

The production is free of the tinsel and gaudiness that must have been the fate of such plays twenty years ago. It carried the effect of solidity in its scenes, of breadth and artistic feeling in its combinations of colors.

LOUIS R. REID.

"The Prince and the Pauper" Shows Faversham in Happy Role—"The Half Moon" Amusing—"Just Suppose" Fanciful Romance

"THE HALF MOON"

Joseph Cawthorn Comes to Town in New Musical Comedy

Musical comedy in three acts. Book and lyrics by William Le Baron. Music by Victor Jacobi. Staged by Fred G. Latham. Produced by Charles Dillingham, Nov. 1.

Harkins.....Harry Sparling
Mrs. Frances Adams Jarvis.....
.....Edna May Oliver
Grace Bolton.....Ivy Sawyer
Joe Beckett.....Charles W. Lawrence
Anne.....Virginia Shelby
Mary Bolton.....May Thompson
John Copley Adams....William Ingersoll
Henry Hudson Hobson..Joseph Cawthorn
Bradford Adams.....Oscar Shaw
Charlie Hobson.....Joseph Santley
Estelle.....Elaine Palmer
Maggie Green.....Maude Eburne

Joseph Cawthorn, no longer a member of the triumvirate which once inspired *George M. Cohan* to song, returned to New York as a solitary star in a typical Dillingham musical comedy.

There is the Dillingham stamp of smartness and zest in the staging. There is the Dillingham sprightliness of story and tune. And finally there is the Dillingham extravagance in talent.

Cawthorn keeps up to date. That is the reason why season after season he manages to keep a firm place in the theatrical business. His jokes, his business, his amusing blundering are always new. He never obtrudes. On the contrary, he is ever in the picture, creating now subtly, now broadly a definite comedy character.

In "The Half Moon" he is better than ever. He fools about, dawdles, stumbles, clowns, trips, winks, stammers, with endless variety. And then when the drollery reaches its height he is transferred to the background, an effective device which inspires the audience to demand more of him, to permit the graceful and attractive *Santley* and *Sawyer* to sing romantically and dance with youthful ardor. *Santley* and *Sawyer!* Here is a team than can excite Mr. Scott Fitzgerald's flappers and philosophers to fresh superlatives.

Then there are *Maude Eburne,* laughable as a cockney servant; *Oscar Shaw* and *May Thompson.*

The book and lyrics are by William Le Baron, who is rapidly becoming the chief laureate of the Dillingham campus. Le Baron's work in "The Half Moon" is superior to that which he provided for "Apple Blossoms." There was no Kreisler to dominate the scene. But there is a Jacobi to share equal honors, and Jacobi's tunes are of the melodious and rhythmic quality that has brought him into the ranks of the half dozen leading music manufacturers for Broadway. The chorus, trained with precision, is eye-filling—and occasionally ear-filling. We don't care about the ears, especially, but the eyes must be satisfied. And they are.

LOUIS R. REID.

(*New Plays continued on page* 880)

BROADWAY TIME TABLE—Week of Nov. 8th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sales
Anna Ascends	Alice Brady	*Play of immigrant's rise*	Sept. 22	Playhouse	West 48th	8.30—W. & S. 2.30	$8,600
Bab	Helen Hayes, Tom Powers	*Play of neo-flapper age*	Oct. 18	Park	Columbus Circle	8.20—W. & S. 2.30	$9,000
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
Because of Helen	Alan Brooks, Carroll McComas	*Comedy on Matrimony*	Sept. 27	Punch & Judy	West 49th	8.30—F. & S. 2.30	$3,900
Blue Bonnet	Ernest Truex	*Comedy of cowboy*	Aug. 28	Princess	West 39th	8.30—W. & S. 2.30	$3,100
Broadway Brevities	Bert Williams, Eddie Cantor, Geo. LeMaire	*Musical revue*	Sept. 29	Winter Garden	Bway & 50th	8.20—W. & S. 2.20	$29,700
Call the Doctor	Janet Beecher, Charlotte Walker, Wm. Morris	*Domestic comedy*	Aug. 31	Empire	Bway & 40th	8.30—W. & S. 2.30	$10,100
The First Year	Frank Craven	*Comedy of small town life*	Oct 20	Little	West 44th	8.30 W. & S. 2.30	Capacity
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.20	Capacity
Good Times	Marceline, Belle Story	*Big spectacle*	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	$74,000
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	*Novel and artistic revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.20	Capacity
The Guest of Honor	William Hodge	*From rags to riches*	Sept. 20	Broadhurst	West 44th	8.25—Th. & S. 2.25	$7,850
The Half Moon	Jos. Cawthorn, Jos. Santley, Ivy Sawyer	*Reviewed in this issue*	Nov. 1	Liberty	West 42d	8.30—W. & S. 2.30	First week
Hitchy Koo 1920	Raymond Hitchcock, Julia Sanderson, G. P. Huntley	*Amusing and colorful revue*	Oct. 18	New Amsterdam	West 42d	8.20—W. & S. 2.20	$26,000
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	*Operetta by Zimbalist*	Sept. 6	Casino	Bway & 39th	8.20—W. & S. 2.20	$20,000
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Jim Jam Jems	Ada May Weeks, Frank Fay	*Ordinary musical comedy*	Oct. 4	Cort	West 48th	8.20—W. & S. 2.20	$13,500
Just Suppose	Patricia Collinge	*Reviewed in this issue*	Nov 1	Henry Miller	West 43d	8.30—W. & S. 2.30	First week
Kissing Time	William Norris, Edith Taliaferro	*Average musical comedy*	Oct. 11	Astor	Bway & 45th	8.20—W. & S. 2.15	$12,000
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	Capacity
The Lady of the Lamp	George Gaul, Robinson Newbold	*Oriental dream play*	Aug. 17	Republic	West 42d	8.30—W. & S. 2.30	$9,800
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	*Comedy of early New York*	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	$12,200
Mary	Jack McGowan, Janet Velie	*Brisk and tuneful musical play*	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.20	Capacity
The Meanest Man in the World	George M. Cohan	*Comedy of lawyer*	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
Mecca	Lionel Braham, Gladys Hanson	*Colorful oriental spectacle*	Oct. 4	Century	Cen. Pk.W.	8.00—W. & S. 2.00	$36,500
The Mirage	Florence Reed	*The "Easiest Way" again*	Sept. 30	Times Sq.	West 42nd	8.30—W. & S. 2.30	$17,000
The Mob	Ian Maclaren	*Galsworthy play*	Oct. 9	Neighborhood &	Grand Street	8.30—No Mats.	
One	Frances Starr	*Play of psychic power*	Sept. 14	Belasco	West 44th	8.30—Th. & S. 2.30	$10,500
Opportunity	James Crane, Lily Cahill	*Wall Street melodrama*	July 30	48th St.	West 48th	8.30—Th. & S. 2.30	$9,000
Outrageous Mrs. Palmer	Mary Young, Henry E. Dixey	*Comedy of temperamental star*	Oct. 12	39th St.,	West 39th	8.30— W. & S. 2.20	$8,000
Pitter Patter	William Kent	*Pleasing musical comedy*	Sept. 28	Longacre	West 48th	8.20—W. & S. 2.20	$11,500
The Prince and the Pauper	William Faversham	*Reviewed in this issue*	Nov. 1	Booth	West 45th	8.30—W. & S. 2.30	First week
The Skin Game	Herbert Lomas, Josephine Victor	*Drama of class conflict*	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	$9,000
Spanish Love	William H. Powell, James Rennie	*Drama of love and hate*	Aug. 17	Elliott	West 39th	8.20—W. & S. 2.20	$12,100
The Tavern	Arnold Daly	*Satire on melodrama*	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	$11,000
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	*Comedy of returned soldiers*	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	$9,400
Tickle Me	Frank Tinney	*Musical hodge-podge*	Oct. 5	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Tip Top	Fred Stone	*Circusy musical show*	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
Welcome Stranger	George Sidney, Edmund Breese	*Jewish character comedy*	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	$19,000
The Woman of Bronze	Margaret Anglin	*Emotional domestic drama*	Sept. 7	Frazee	West 42d	8.30—W. & S. 2.15	$14,000
Youth	Reginald Sheffield	*Play of sex impulse*	Oct. 26	Greenwich Village	Sheridan Sq.	8.45—W. & S. 2.30	$3,000

Motion Pictures

Something to Think About	Elliott Dexter, Gloria Swanson	*Domestic drama*	Criterion	Bway & 44th	12 M. to 11 P. M.
Always Audacious	Wallace Reid	*Breezy comedy*	Rivoli	Bway & 49th	12 M. to 11 P. M.
Oh, Lady, Lady	Bebe Daniels	*Farce comedy*	Rialto	Bway & 42d	12 M. to 11 P. M.
The Branding Iron	Barbara Castleton, James Kirkwood	*Western drama*	Capitol	Bway & 50th	12 M. to 11 P. M.
The Riddle Woman	Geraldine Farrar	*Character drama*	Strand	Bway & 47th	12 M. to 11 P. M.
Over the Hill	Mary Carr	*Carlton's poem filmed*	Lyric	West 42d	Eve. 8.30 Mat. daily 2.30
Way Down East	Lillian Gish, Richard Barthelmess	*Rural melodrama*	44th St	Bway & 44th	Eve. 8.15 Mat. daily 2.15

Photo by Nikolas Muray

DRAMATIC MIRROR

W. K. ZIEGFELD

The advent of W. K. Ziegfeld in the motion picture field was hailed as an epoch-making event, not only in the film world, but in the best dramatic and literary circles as well. As head of the much-heralded Ziegfeld Cinema Corporation, he brings to the silent drama the traditions of a name that has long stood for all that is finest in the realm of creative effort. In the twenty years of his career as musical educator and theatrical manager he has visited practically every center of culture in the globe and has produced some of the world's most illustrious examples of dramatic and operatic art. The silent drama needs such as "W. K." His first production is awaited with much interest.

AT THE BIG VAUDEVILLE HOUSES

KALIZ FEATURES NEW PALACE BILL

Show Topheavy With Array Of Singing Acts

The Palace program for the current week is a trifle top-heavy vocally, the entire first section of the show running exclusively to singing numbers, which somewhat slowed up the action and did not help the entertaining feature to any extent.

The toplines are divided equally between *Jane* and *Katherine Lee*, now in their second week at the Palace, and *Karyl Norman*, the Creole Fashion Plate, who is using his proper name in the billing and at the same time experiencing his initial appearance as a Palace headliner. One of the feature acts of the show is that of *Arman Kaliz*, reviewed at length last week. The Kaliz act closed intermission and held the packed house at attention throughout. It's an allegorical affair, well pieced together with a series of novel dancing routines and a touch of comedy here and there. It's by far the best effort *Kaliz* has shown vaudeville in recent years and should find it easy sailing around the bigger houses.

The act is entitled "Temptation," and tells the story of a young man who stands for a time at a loss to know whether to take the road to Virtue or the road to Vice. Some very comely and lightly-clad girls help to make to latter road full of attractions, but Virtue finally wins the day after a number of songs and dance numbers by Kaliz and his company.

The show was opened by *Johnny Muldoon, Pearl Franklyn* and *Lew Rose*, the latter, in addition to offering a pair of ballads, ran through a routine of explanatory numbers, announcing the series of dances given by the others. *Muldoon* is a decidedly clever acrobatic dancer, and the couple were recalled for a half dozen bows, something unusual in that particular spot at the Palace.

The Exposition Jubilee Four, a quartet of Ethiopians, held the dreaded second spot, and while their harmony was relished Monday afternoon, they closed to rather a quiet house, getting only a fair measure of applause for their efforts.

Clark and Bergman came third on the bill, accompanied at the piano by *Roy Handman* and assisted with a routine of dances by the *Crisp Sisters*. It's a good combination, this relation of two individual acts in one, and at the finish the quartet were given a rousing hand.

Bernard and Towns followed them with more songs, and by this time the house had somewhat tired of the vocalizing, and as a result the combination did not fare as well as one might expect. The personality of *Jack Duffy* is missing, and while his successor is a rather good entertainer, he falls far below the standard set by *Duffy* when a partner of *Bernard's*.

Kaliz followed with the Topics of the Day opening the second part, after which in turn came the *Lee Children*, duplicating last week's hit; the Creole Fashion Plate, with more numbers, although novelly offered; *Lydell and Macy*, whose comedy act went over as well as usual, and the *Czigane Troupe*, who closed with a song and dance affair. It was a fair show only, far below the Palace grade, principally because of the super-abundance of singing acts.

WYNN.

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Arman Kaliz and Karyl Norman Head Palace Bill — Alhambra Has Nonette, Valeska Suratt and Fay Marbe — Eddie Leonard and Ford Sisters at Colonial

BEAUTY AND TALENT AT THE ALHAMBRA

Nonette, Valeska Suratt and Fay Marbe Score

The Alhambra management was very wise in choice of Election Week artistes for the array of beauty and talent billed would make any man or woman forget the ballot box. There are that magnetic sunbeam, *Nonette*, the gypsy violinist, the unfathomable *Valeska Suratt*, and the eager *Fay Marbe*. When *Jerry Jarnagin* took his seat at the piano Monday night there were many in the audience who were awaiting *Nonette's* appearance, and began to applaud their welcome. *Nonette* has always held and fascinated her audiences with the gypsy witchery of her beauty and violin bow, but this night she thrilled them anew with the beauty of her voice that seems to have increased in volume and range since her appearance in "Somebody's Sweetheart." She introduces a new popular song, the lyric by Alonzo Price and the melody by her accompanist, *Jerry Jarnagin*, entitled *I Love You All Year Round*, with an engaging daintiness, and terminated her act with the appealing song that seems inseparable from her, *Dear Old Pal of Mine*, in the soft glow of a subdued and gradually fading-out spotlight.

Valeska Suratt, too, received a warm welcome. Her offering is "Scarlet," a whimsical blending of pathos and comedy written around the daring scene of a scarlet woman with whom a peer falls in love. *Miss Suratt* gives a subtle impersonation of a woman of the slums who feels the urge of finer things.

To win the Scarlet Lady, his lordship, blessed with a powerful physique and handsome face, pretends he's a tough character and browbeats the Scarlet Lady into submission, and then wins her heart by his chivalrous attitude.

She is assisted by *John McFarlane* and *Jack Hayden*. The play, which is by Jack Lait, was staged by Chester De Vonde.

Of course, *Fay Marbe* does not find it hard to live up to the program announcement that she is talented and beautiful. Fay is certainly beautiful and *some* dancer. And her high spirits and engaging personality are of the sort to make her a popular favorite wherever she goes.

She sings songs that are especially well suited to her, and the program announcement is again right when it calls them "Personality Songs and Dances." *Tom Tucker* accompanies *Miss Marbe*. She follows the intermission and "Topics of the Day," and gives the second half of the bill a lively start.

The Randalls, billed as Arizona Sports, surcharge the atmosphere with wild Western spirit by appearing in cowboy and Indian costume. They give an exhibition of marksmanship that always hits the target and succeed in capturing a daring young man in the audience to hold a piece of chalk between his teeth while *Mr. Randall* shoots it to bits.

The *Follis Girls* are there, and are, as usual, very cunning and amusing.

They present "Songs and Dances of the Twentieth Century," and both *Hazel* and *Vivian* are themselves Twentieth Century girls in every sense of the word.

Tony Martin, with a beautiful Italian accent in spite of his Irish surname, and *Harry Goodwin*, formerly of the Avon Comedy Four, call their skit, "Five-a-Bucks." They frisk, frolic and jabber the audience into a state of sidesplitting mirth. *William Lampe and Company* in "One Flight Up," offer a kind of sketch that has been so long conspicuous by its absence from Harlem vaudeville houses—a story that dares to be serious and make one think. "The Bing Boys," *Miller and Mack*, offer a laughable and original comedy skit replete with funny incidents and slapstick humor. *Felix and Fisher*, gymnasts, jump rope and eat lighted tallow candles to give the splendid bill a novel and humorous close.

ELITA.

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EDDIE LEONARD AT THE COLONIAL

Minstrel Star Heads Good Vaudeville Bill

An all-around enjoyable program is on the boards at the Colonial this week, and the Election Week crowds who file into the theatre will not be disappointed if they expect a good show.

Eddie Leonard is the headliner, and he has enough admirers to fill the house several times over, even were there no other acts on the bill. But there are. The *Ford Sisters* and their dance revue as well as *Clark and Hamilton* and *Flavia Arcaro* and *Jimmie Fallon* do their full share toward rounding out the show.

Eddie Leonard delighted them at the Colonial, and his welcome was a warm one. The applause was enthusiastic and insistent, and *Roly Boly Eyes* and *Honeysuckle* were thrown in for good measure as extras. Then *Eddie* begged off in spite of the clamoring for *Ida*. The dancing team of *Stewart and Olive* added much to the act, and *Stewart's* remarkable steps were roundly applauded. *Eddie* himself wore his usual satin sartorial sensation, yellow and pale green, and tripped the light fantastic with his usual skill.

Eddie is a master minstrel. He takes us back to the great days of a cruder and more sentimental America—the days when minstrel organizations flourished up and down the country. The minstrel type of entertainment is fast disappearing, but some of its greatest representatives are offering, individually, to great success the methods and manners that endeared minstrelsy to the theatregoing public for generations. Among these is *Eddie Leonard* singing with his unique style haunting coon songs and telling drolly some stories of the moment. Any song takes on a special attractiveness when delivered by *Eddie*. He puts in humor and sentiment where, perhaps, only melody existed before, and the result is a *Roly Boly Eyes* or an *Ida*. Indeed, *Leonard* is one of the most charming entertainers in America, and his presence on any bill is an occasion for genuine enthusiasm.

Laura and Billy Dreyer opened with a little dance revue, which was tastefully costumed and went very well. *El Cota*, a solemn-faced xylophonist, played *Japanese Sand Man, Young Man's Fancy, Chili Bean*, and *Alice Blue Gown*.

Wilfred Clarke, assisted by *Grace Menken*, presented the sketch, "Start Something," a wake-up-your-husband farce which was amusing.

Jimmie Fallon and Margery Shirley indulged in agreeable fooling and got away with it nicely. *Eddie Leonard* closed the first half.

Mabel and Dora Ford danced delightfully to the snappy music of their own orchestra. Their costumes are stunning. Their orchestra wins a big hand with *Alice Blue Gown* as a 'cello solo.

Clark and Hamilton with the gorgeous *Flavia Arcaro* in a cloth of gold gown capture the laughs and present an optical treat.

El Bart Brothers close with gymnastics of a high order.

CONN.

CHILI BEAN

NEW VAUDEVILLE ACTS

Vera Gordon Displays Emotional Prowess in New Act

It is doubtful if there has ever been a stronger one-act play in vaudeville than "Lullaby," the new feature by *Edgar Allan Woolf*, in which *Vera Gordon*, the world-famous motion picture artist, is now starring. During the enacting of this remarkable number, the Riverside was transformed from a place of amusement to the intimacy of a home. Frivolity was forgotten and all the monotony of jazz music and dull jokes, gave way to heart throbs, smiles and tears. For "Lullaby" is a human story, a beautiful portrayal of motherhood, of sin and of purity. It is remarkable, indeed, that so much could have been crowded into so compact a composition.

In the play, *Miss Gordon* represents a humble Jewish woman who has become exceedingly rich, so rich that a confidence team sets out to trick her out of her fortune. But there is one thing in the world that means more to her than money and this is the only thing for which this humble Jewish woman cares. This is motherhood, the memory of the boy-child she lost in a Russian massacre, the boy whom she had once nursed back to life through crooning a Hebrew melody.

Suddenly she learns to her astonishment, that one of the members of this confidence team is the son she lost. Her joy and grief are almost terrible. *Miss Gordon's* delineation of these elemental emotions is superb. But she is not content with doing one dramatic moment nobly, for she carries the play on to the end, in alternating moods of happiness, humor, sadness and despair. It is not an exaggeration to say that *Vera Gordon* is an artist of overwhelming power and dignity.

Praise is also due *Mr. Woolf* who has deftly fitted the play to the capabilities of his star. Efficient in their contrasting characterizations were *Edna Spence*, *Stanley Price*, and *Wm. Balfour*.

We venture to predict that *Miss Gordon's* success in "Lullaby" will equal if not outdistance that of "Humoresque," the film in which she scored such a phenomenal hit.

On entering the stage, *Miss Gordon* was greeted by such unanimous applause that she could scarcely begin the act. SOBEL.

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Dennis Girls Have Exceptionally Pleasing Act

The Three Misses Dennis carried the Riverside audience by storm Monday night. It is not the most wonderful act in the world to be sure, but it was the way the girls looked, the way they acted and the way they sang and what they sang that turned the trick of being a sure-fire hit in vaudeville. The girls look like sisters in the flesh. They wear their hair loose and in curls and the trio was garbed in white dresses, white stockings and white ties, bespeaking girlishness and youthful simplicity. And best of all their routine was unsullied and not besmirched with a song-plugging taint that has unquestionably jarred loose many a good "sister act" from its moorings. Next to us sat a middle-aged couple, apparently Riverside fans judging from their comment of each turn. When the Dennis girls were half through, the man remarked "unusual" and his feminine companion rejoined "most natural act I ever saw." That expressed it completely. A "Natural" through unmistakably naturalness and a charm of the real self that so far has not handicapped the work of the girls. The girls are named Ann, Cherry and Ruth. They introduce themselves at the opening, with one girl playing the piano for a part of the turn. They open with Apple Blossom Time, which was harmoniously rendered. A neat song of the musical production calibre was *Scandal In Town* most effectively done. They offered *Kiss Me Again*. The three voices brought out this beautiful number in a way calculated to bring quick applause. The girls are not trying for anything exaggerated in dress, makeup or song routine. For that reason they are a vaudeville blessing. MARK.

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Nolan and Nolan Have Pleasing Juggling Act

Nolan and Nolan. Not Irish but Swedish, according to the billing and to the "aye bane" lingo of the man at times when juggling. The woman does not juggle. She doesn't have to as long as that man is doing a routine of tricks with hats, tennis balls, cigars, sticks and props that he carries to help him establish his worth as a comedy juggler of unusual ability. Nolan, the man, is a juggler of note. He's expert, graceful and at the Riverside Monday night had comparatively no misses. Nolan, the woman, wears an abbreviated outfit that displays her personal charms. She assists in handing her male partner his juggling paraphernalia. The act opened the show and was exceptionally well received for an act of this type in the starting barrier. MARK.

MRS. CORA J. SMITH

Of West Lebanon, N. H., who is devoting much of her time to the writing of song lyrics. Mrs. Smith was born in Georgeville, Canada, in the well-known house of Ives. Her childhood days were largely spent in travel. Her father was an Englishman, a successful dry goods merchant, and she herself is a sales agent

NEW SONGS THAT ARE SCORING A HIT IN VAUDEVILLE

Waitin' for Me	Mel Klee
Soda Water Blues	Emma Carus
Broadway Rose	Brown and Weston
Tennessee	Kranz and La Salle

VERA GORDON IS BIG HIT AT RIVERSIDE

Film Actress Scores Sensational Success

If *Vera Gordon* in "Lullaby" were the only number on the bill at the Riverside this week the audience would be more than satisfied, for she took everyone by storm, and left a memory that few will soon forget. The play has been written by *Edgar Allan Woolf*, the well-known dramatist, and he has made such a thorough study of the powers of the distinguished *Miss Gordon* that she has an opportunity to run the whole range of her art.

The bill opens with "A Novel Idea," and acrobatic number by *Burt and Florence Mayo*. The novelty consists primarily in placing the aerial apparatus sideways to the audience, and having *Burt Mayo* serve in the perilous capacity of human trapese. *Hendricks and Stone* sing well, but their act is lukewarm. The song number, "Forever," is good, but the drunken stunt is overworked. *Beth Berri*, the California girl, lands in New York with an East-West dancing creation that is beautiful and original. Young, agile and attractive, *Miss Berri* wins prolonged applause for her dancing novelties and musical conceptions. She is ably supported by *Jay Viele* and *Paul O'Neill*, who sing and dance well. This act will soon work its way headliner-ward.

Sybil Vane, the Dresden china prima donna with the brilliant voice, is a hit as usual with her varied program of operatic numbers and ballads. Other acts include *Dugan and Raymond* in their well-known sketch called "An Ace in the Hole"; *Santly and Norton* in "Singers and Trimmings, and the acrobatic creation, "Glima's Marvel of the Frozen North," with *Johannes Josefsson* and his original Icelandic Company. The Riverside orchestra pleased greatly with *William J. Lewis's Could I Change Your Name?* Now we add a note of praise for *Al and Fanny Stedman, in "Pianocapers,"* who are a miniature riot of telling impersonations, lightning humorous changes and surprises. Don't miss *Fanny Stedman's* imitation of *Petrova* doing the parrot song. SOBEL.

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PLEASING SHOW SEEN AT ROYAL

Diversity of Entertainment at Bronx Theater

The show at the Royal this week may not be a record-breaker in point of headline names, but as a whole it dishes up considerable fun.

Louise and Mitchell, a man and woman, billed as "Belgian gymnasts," presented a good act that had the woman doing the "understanding." The *Jack Hughes Duo* held the second position, but these instrumentalists didn't mind that in the least, but proceeded to stop the show. The *Hughes Duo* has been a corking big hit in every theatre it has played and is one of the best acts of its kind playing vaudeville today.

Leon Stanton and Co. offered a little skit entitled "Money and Matrimony," which had the man doing an old Rube characterization that is of that type done by *Foster Ball* and *Al Lydell*. *Stanton*, as the Grand Army Rube, reels up-to-date slang. The *Stanton* company worked hard but the act seemed to miss fire upon its expected score. *Edythe Clifford*, assisted by a pianist, did well with a line of songs that included a Jewish number. She was well received.

The *Four Marx Brothers* closed the first part with their familiar line of "hoakum." The usual hit was recorded. *Bert Errol* was first after intermission and banged over a hit. One of his best numbers was *La-Veeda*. *Brown and Weston*, two girls with talent, were a hit of large-sized proportions and they had no difficulty in scoring at will. *Patricola and Mason* scored substantially with their comedy, songs and dances. The closing act was *Mme. Jewell's* Circus Day in Toyland. A pretty act and pleasing in every phase. MARK.

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LENGTHY BILL AT LOEW'S AMERICAN

Wilbur and Girlie, Wardell and Doncourt Appear

Every now and then there comes a lull in the veritable vaudeville storm of the fall season in which the good and mostly not-so-good acts appear together in small time. This week's bill at the American can so be typified.

Everest's Monkey Circus began an afternoon of small entertainment. *Jack* and *Mary Graham* followed with several songs and staid jokes. Then came *Cliff Bailey Duo* that put a few laughs into an audience that began to feel restless. *Wilbur* and *Girlie* held down the stage for some odd minutes and put everybody in good humor. *Rainbow* and *Mohawk* in their Indian act did nothing much more than while away a few more tedious moments of the program.

Wardell and *Doncourt* were rather timely with their act the eve before election day. While they need a bit of refreshing they were by far most responsible for the altogether too few minutes of laughter. *Pesci Duo* were fair in their way. *Canter's Minstrels* next head the list in their excellent efforts to keep up the good spirits of the house.

Willing and *Jordan*, a new act is deserving of an extra sentence. Like all new acts they are a trifle too conscientious in trying to give their best. While their songs are not of the best, still if they allow themselves more stage-freedom and garner a little grace, it is quite possible that they will be heard of more conspicuously and with louder laudation.

Last half bill: "Nine O'clock," *Brady* and *Mahoney*, *Van* and *Vernon*, *Burton* and *Shea*, *Bond*, *Berry* and Co., *Annette Dare*, *Gertie Miller Trio*, *Lindley* and *Howe*, *Manning Trio*. MARGOLIES.

CHILI BEAN

Page Johnny O'Connor!

Unrest in Music Society—New York to See Minstrels—Record Offer Received by Anna Held—Jimmie Duffy and Tom Smith Together

CHARLOTTE WORTH

Who has just completed a tour of Keith time throughout the south and who will be shortly seen in the metropolitan theatres. Miss Worth is credited with having one of the best "single" singing acts in vaudeville and has been approached by several musical comedy producers with offers for a principal part in forthcoming productions. She is under the management of Alf. T. Wilton.

THERE seems to be considerable dissension among the members of the Society of Authors, Composers and Publishers over its inactivity and its inability to induce those outside the organization to join in order that proper distribution of the monies now in the treasury can be made. It has been estimated that upwards of $175,000 is now on hand and the officials seem to feel that if the publishers who are non-members could be induced to come into the fold, this sum could be easily raised to figures approaching the million mark.

At the present time pressure is being brought to bear on Henry Waterson and the Broadway Music Corporation to become members, but to date nothing has developed in that direction. It is even understood that an immediate division of the cash on hand would be made provided they were enrolled on the membership lists.

Since the Supreme Court decreed in their favor on the copyright question, the Society has shown little public activity beyond a spurt at the beginning when the issue was fresh in the public eye. Since then the formation of the Music Publishers' Protective Association has apparently taken precedence over the older organization and the new combination has perfected many reforms as well as eradicating many evils.

With the current slump in music circles, members of the Authors, Composers, Publishers Society argue that an immediate division of the funds on hand would come in handy to tide the publishers over the famine period.

It is believed that the meeting will inject life into the membership.

CHILI BEAN

Minstrels in N. Y.

According to *Gus Hill's* plans, his minstrel aggregation, now playing at the Auditorium, Chicago, will be augumented by the presence and reputation of *Lew Dockstader* when the western run is completed and the show will be brought into a New York house for a run.

Dockstader originally proposed to cooperate with *Hill* in a new minstrel show, but after looking over the Chicago group he decided it best to join that show and bring it east.

This week *Hill* had scouts out with a view to installing his organization in the Metropolitan Opera House, following the opera season, but failing in this he proposed to try and tie up the Academy of Music. He also intends to follow the New York run with engagements at the Academy of Music in Brooklyn, Boston and Philadelphia, the theatres in the two named cities not having been procured as yet.

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Trouping Through Orient

Myles McCarthy is in New York completing arrangements to engage a combination of players to tour the world. *McCarthy* has arranged for the privilege of staging a number of New York successes and proposes to arrange his route so that he will take in Honolulu, Japan, Straits Settlement, Malay Penn., Australia, England and return over the same territory. McCarthy proposes to sail from San Francisco on the "Tenyo Maru" Dec. 3.

Navy Club Drive

A drive is being conducted by the Navy Club at 15 East 41st St., for the aid of wounded returning sailors, under the supervision of *Mrs. Charles Schuyler Bentley.*

The committee in charge have approached the theatre owners around Greater New York for permission to carry their plea into the various theatres, asking for a few minutes during the time between acts. A number of the legitimate and musical comedy managers have agreed, but the Vaudeville Managers' Protective Association have decided they have had enough drives and the Navy Club will not invade the variety theatres.

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Anna Held's Record Offer

Anna Held, Jr., received an offer this week from *Billy Jackson,* the Chicago vaudeville agent, offering her $1,000 weekly for a run at Tierney's new cabaret, *Miss Held* to appear in the Empire Room of the Tierney establishment. *Jackson* appended his offer with an agreement to waive his commission, provided *Miss Held* would accept the contract.

Miss Held, however, declined the proposition, having decided to produce her own piece within the next few weeks. She is now casting the production, *Joe Shea* attending to the engagements. The first selection made for the piece was the *Innis Brothers* who have been playing vaudeville dates around New York for the past season.

The offer made *Miss Held* seems incredible for a Chicago cabaret and incidentally substantiates the recent report that Ike Bloom would like to have *Eva Tanguay* for his Revue at a price said to be $2,500.

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Duffy and Smith Join

Jimmie Duffy of *Duffy* and *Sweeney* will team up with *Tom Smith* upon his return from the coast where he was recently married to a wealthy California society girl. *Mrs. Duffy* is accompanying her husband east.

The *Duffy-Sweeney* combination will separate in three weeks and *Duffy* will journey direct to New York to join *Smith.* They will not offer the former *Duffy-Sweeney* skit, but will introduce something new, penned by *Duffy. Smith* recently played several weeks with a *Jean Bedini* show, but when called for an early morn rehearsal advised the management to get a new boy.

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John Rogers' "Come-Back"

"Merrily Yours" *John Rogers* is about to return to activity in vaudeville in the role of a monologist, a routine of patter having been written for him by *William Jerome. Rogers* will open in Cincinnati on his 80th birthday, jumping direct from there to New York where he has been routed for a series of weeks in the metropolitan vaudeville theatres.

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An Undiscovered Anthem

SOMEWHERE, in some music publisher's storeroom lies a hitherto unexploited number entitled "Israel." It was written by Addison Burkhardt during the stress of the world's war and is a message of hope from Columbia to a long suffering people. With proper handling it could be developed into an official anthem for the Jewish race. With the popular revival of "Eli Eli" we wonder in surprise at the commercial lethargy displayed by the holder of the copyright of "Israel." At the request of a reader we are printing the lyric which we fortunately discovered among a collection of literary gems.

Israel

Rend not thy garments
Nor sackcloth don.
Think not of Egypt
Or Babylon;
Sing your song O Israel
For too long O Israel
Have you been wandering
Sadly pondering. . . .
Oh, chosen nation
Sing with elation!

Come to Columbia
Gem of the sea
Here end thy bondage
Dwell with the free;
Trumpets blow O Israel
Fear no foe, O Israel
Kings cannot claim you
Israel Tyrants maim you, Israel
Come sing your story
Of ancient glory

REFRAIN

Israel—come and dwell in Zion, Israel—all is well in Zion,
Come—oh, come from earth's four corners
Sin—laugh—be no longer mourners,
Israel, . . . Here is oil and wine and corn
Liberty on every hand, 'Tis for thee thy promised land;
Here dwell, O Israel. Here's where all freedom's born.

IS THAT SO!

In this week's Love Nest we find, cooing sweet messages of devotion to each other,—*Bert Cooper* and *Max Hart.—Jimmie Hussey* and *Marty Forkins,—Rufus Lemaire* and *Dillon and Parker,—Gus Edwards* and *George McKay,—Fred Fisher* and *Tommy Gray,—Larry Semon* and *Alfred E. Smith,—Sam Salvain* and *Gil Boag,—Gilda Gray* and *Bee Palmer,—Flo Ziegfeld* and *George Trimble.* Ah, Me,—how wonderful life really is to see such exhibitions of true friendship!

George McKay has received a number of offers for musical comedy, following his successful season with "Honey Girl," but may fill in with vaudeville dates before contracting with any production.

Tommy Gray has been engaged by *C. B. Cochran* to write a number of comedy scenes for the new *Cochran* production. It will be called the *John Murray Anderson* "Follies," *Anderson* taking a troupe of choristers and a complete electrical equipment abroad for the show.

John Cody and *Mike McDonald* are in pictures, having reunited again.

J. J. Murdock is navigating around the Keith office on one crutch, having discarded its mate a few days ago.

Florence Madeira is playing the lead with *Corse Payton's* Brooklyn stock this week.

Martinka, the magic constructor, is giving free shows at his theatre, 493 Sixth Avenue, to stimulate interest in the art of magic.

Willie Edelsten, the trans-continental agent, is going to move from the Times Building.

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In the Song Shops

BY MARK VANCE

"Ramona" Looks Like Big Winner—"Good as Gold" Also Looms Up As "Natural"—Bowers Heads Revue—Songwriters Lay Members N.V.A.

D. O. WEDERBROOK

A St. Louis railroad man, living at 6519 Crest Ave., who has written two songs full of heart interest that will appeal to anyone. The titles are "When You Were a Girl of Seven and I Was a Lad of Ten" and "When the Girl You Love Turns You Down." The latter song has been signed on a royalty contract by a prominent music publishing house. Mr. Wederbrook in his numbers seems to strike a responsive chord for his songs have that appeal and sentiment which should carry him swiftly along

RAMONA is a new number that has a catchy, tuneful fox trot melody. It's a brand new number, yet to be printed, but which, according to the lead sheets, is going to prove one of the most popular numbers of the year. The music is the work of two coming writers, *Al. Sherman* and *John Hoffman*, who are New York boys.

Ramona is one of two new numbers

That Sherman and Hoffman

have written. Another is *Good As Gold*, which Kendis and Brockman have in print and which was supplied with lyrics by Messrs. *Kendis* and *Brockman*. It is predicted that *Good As Gold* will prove a worthy successor to the famous *Bubbles* song that *Kendis* and *Brockman* exploited and made famous. *Ramona* is a sort of Spanish number. We heard it and it "listens good." Messrs. *Sherman* and *Hoffman* already have received several big offers to sell outright, but they are going to wait and see how the number strikes first. Orchestras are now seeking the number which bids fair to make the writers more famous than ever. It was *Al. Sherman* who wrote *Geneva* and which had words supplied by Charles Snyder, head of the Snyder Music Co. *Geneva* is an Italian fox trot.

Frederic V. Bowers, head of the

Bowers Music Company

is also the Bowers of acting fame and when he postponed his road tour this fall in a musical show, framed a big act for vaudeville which is now known as the Frederic V. Bowers' Song Revue. *Bowers* has been touring the "big time" through New England and making the biggest kind of a hit. *Bowers* is showing generosity by singing new songs that are not published by his house. However, he is using a number of songs for which *Bowers* has become famed throughout the breadth of America's vaudeville land. *Bowers* will shortly invade New York with his new act.

Right in the heart of Tin Pan Alley

Is the N.V.A. Club

and enrolled upon its lay membership are some of the most noted songwriters and publishers of the country. The club is mighty handy to the active members of the great colony that is constantly grinding out song hits and many of the men drop in there at noon and at night to enjoy some of the fine meals served by the club. In the new "drive" that is shortly to be instituted with a bang, the lay membership is bound to perk up at the same time the artists come in from the outside and some of the celebs of Music Row, now listed as members, are expected to be admitted. The N. V. A. has become one of the most famous clubs in the world.

Neal R. O'Hara, the famous paragraph funster from Boston, in addition to writing new acts for Emma Carus, Joe Daniels and others, plans to write some songs. An offer is now under consideration to furnish lyrics for a new revue.

The 81st Street Orchestra is fast gaining neighborhood popularity in its selections of hits for special attention during the intermission period.

Best Selling Sheet Music

FOX TROTS—Avalon, Remick; The Love Nest, Harms.
BALLADS — Broadway Rose, Fisher; Whispering, Sherman-Clay.
WALTZES—The Vacant Chair, Home Sweet Home, Shapiro, Bernstein Co.; Tired of Me, Berlin; Honolulu Eyes, Feist.

We visited the famous Martinka magic shop at 493 Sixth Avenue, and sat through an interesting show that was chockful of legerdemain and illusions, and, strange to say, not a topical song was sung. Imagine a show inside a little theatre and not a song plugger in sight. Ye musical gods and singing fishes!

Hotel orchestras are becoming quite popular upon the "mechanicals." The Della Robbia Orchestra from the Vanderbilt Hotel and the Joseph Knecht Orchestra from the Waldorf-Astoria are now regular contributors to the Pathe programs. *Max Fells* is director of the Vanderbilt organization. *Knecht* personally directs the other orchestra. Each musical organization has a big following, and Pathe reports big sales with the records made by Messrs. *Knecht* and *Fells*.

In the "Edison Amberol Monthly" recently *Miss Ethel A. Smith*, manager of the Amberol Department of the Edison Shop, had a most interesting article upon the subject of "Selling Blue Amberol Records on Fifth Avenue." It is well written and tells some unusual achievements by the Amberol department. *Miss Smith* writes that "some Amberol owners have a library of more than one thousand records, etc."

Best Selling Rolls

AEOLIAN—Fox trot, I'll Be With You When the Clouds Roll By (Melodee); Song, Out Where the West Begins (4037), Florence Beebe (Melodee).
Q-R-S—The Love Nest (10092).
REPUBLIC—Fox trot, A Young Man's Fancy (52326), Bellcamp.

Mollie Malone, now a Goldwyn star, spent much of her life in South Africa, and she has a large repertory of songs and chants of the natives which are a delight to any one interested in folk lore and primitive music. Many of these have never been written, but have been handed down by word of mouth from one generation to another. *Miss Malone* plans a complete preservation of these numbers, and is devoting her personal attention to it.

IS THAT SO!

Whispering has made a sensational record. So fast has been the demand for this "natural" that every sheet of it has been sold this side of Denver. At least a million copies are now on the press and shortly dealers will be able to catch up the market demand. Sherman-Clay Company has been bowled over completely by the orders.

Jules Lenzberg played *Whispering* during intermission at the Riverside Monday night and the audience applauded him and his musicians as vigorously as it did some of the acts.

Henry Santley, formerly with Waterson-Berlin-Snyder, now attached to the Feist staff, is putting his individual energy to the booming of such numbers as *You Said It*, *Down In My Heart* and *Day After Day*.

The Enterprise Music Company is now handsomely installed in its new quarters at the northwest corner of 75th street and Amsterdam avenue, where the Tin Pan Alley crowd flocked Monday and inspected the new offices. The Enterprise has plenty of space, the quarters being in the Republic Playroll Company building. The Enterprise now has a "music section" of its own in that neighborhood.

It was worth a dollar of any man's money to hear the *Three Dennis Sisters* sing *Apple Blossom Time* and *Scandal In Town* at the Riverside last week.

Now and Then has caught on tremendously. This number, controlled by the Maurice Richmond Music Company, which *Jack Robbins* is plugging for dear life, is being used nightly by *Hyson and Dickson* in their dancing specialty at the Palais Royal. This number was written by *Joe McKiernan* and *Norman Spencer*, the boys who were responsible for those big hits *Cuban Moon* (Jack Mills) and *Gra-na-da* (Richmond) The Paul Whiteman orchestra is also giving the number a great play.

Mose Gumble has stolen a march on the west. For twenty years he has been an active figure with the music progress of the Jerome H. Remick Company. Now Mose knows the east and Broadway, but has always remained within earshot of the musical subways. But Thursday he packed his grip and started a trip that will take him south to Atlanta and Dallas, where he will install branch Remick offices and thence he migrates west, going as far as San Francisco, Los Angeles and Seattle. It is his first Coast trip. Mose will have lots to tell Tin Pan Alley when he hits Broadway in five weeks.

Avalon, the *Al. Jolson* song, is creating a big furore and is already a huge success on the counters as well as the "mechanicals."

Best Selling Records

AEOLIAN—Fox trot, Cuban Moon (14098), Murray's Melody Men; Song, Little Girl, Good Bye (2001), John Charles Thomas.
COLUMBIA—Fox trot, Avalon (A3322), rev. Japanese Sandman, Art Hickman Orchestra; song, Never too Late to Be Sorry (A2690). Sterling Trio; rev., On the Road to Calais, Al Jolson.
EDISON—Fox trot, La Veeda (50684), Max Fells Del Robbia Orchestra; song, Close to Your Heart, from "Honey Girl" (50681), Gladys Rice; rev. Goodbye Sunshine, Hello Moon, Helen Clark and Chorus.
EMERSON—Tell Me Pretty Gypsy (10245), Vernon Trio; song, I've Got a Bimboo Down on the Bamboo Isle (10234), Jack Kaufman
PATHE—Fox trot, Missy (20459), Rudy Wiesdoeft's Palace Trio; song, There's a Typical Tipperary (22395), Harmonizers Male Quartette.
VICTOR—Fox trot, "Ziegfeld Follies" medley (35698), Smith's Orchestra; rev. Cuban Moon, Smith's Orchestra; song, I'm in Heaven When I'm in My Baby's Arms (18686), William Robyn.

CHILI BEAN

Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Fashions From The Footlights

By Mlle. Rialto

Old Masters

HELENE JESMER

The oriental influence has invaded the boudoir of Milady with striking results in this Bessie Damsey negligee. Comfortable, of course, with its roomy jacket and broad trousers which, by the way, are quite the vogue among the younger set this season. Fringe, deep and silky, serves a decorative purpose in outlining the smart cut of the two-piece robe. Hand blocked Pussy Willow satin is the material used, and in the lovely coloring and design of the squares, a distinctive note is achieved. As worn by Helene Jesmer, a decorative member of the "Greenwich Village Follies," it is a negligee of bizarre charm, especially suitable for those hours of ease amid the comforts of home. The Oriental note in the surroundings lends an effective background

IDEAS and beauty there are aplenty in the 1920 edition of the Greenwich Village Follies. And what the revue lacks in practical gowns it more than supplied in hints that could be readily adapted with charming results in the making of afternoon and evening frocks for the smart little Miss of 1920. In particular, in the Golden Carnival scene,

A Fashion Hint

was given in the dainty frocks worn by the dancing chorus. As designed for them, the frocks were of cloth of gold, and white satin, but by substituting another color for the gold, really delightful frocks for the youthful person would be realized. These dresses consisted of skirts of accordion plaited gold cloth, made full and moderately short, while with it a cunning little blouse of shimmering white satin was worn, to come below the waist—the waistline proper being indicated by

Narrow Golden Ribbons

which tied in front and fluttered daintily down the length of the skirt. In another scene called "The Hell Hole," there were many costumes bizarre and appealing to the seeker of "different" costumes to be worn at the Masked Dance, so certain to be part of this winter's programme. One little costume, particularly, well adapted for

The Masked Dance

was a sort of Puck costume in bright and daring tangerine shade. This was thoroughly original in design and detail and would be bound to attract attention. The gay little woodsman hat cocked jauntily on one side, and the shepherds staff also of tangerine shade were contributing factors of appeal.

Margaret Severn, in an artistic dance, wore an exquisite creation in gold and deep salmon, which, too, would prove an excellent choice for a costume dance. This, in outline, suggested being

A Gorgeous Butterfly

designed so as to suggest the body of the butterfly in its cloth of gold material, while wings, of gold on the outer side, were of deep salmon shade, with tracings of black velvet forming the lining of the wings, or open tunic. About the head was draped a turban-like effect of the gold, while folds of the gold and salmon indicated a slender waist. Gowns for most of the principals and chorus were executed by *Ethel Truesdale, Mme. P. Ulliche, Anna Spencer, Inc., Armstrong, and Meyer, Inc., Eaves Costume Co., The Wits* and *Figer Studio.*

A *Hickson* gown, worn by *Venita Gould,* was very becoming. It was of shell pink satin, with

Sequin Trimming

forming a front panel, part of the bodice, and a border on the draped tunic. The sequins were formed in diamond shape and proved very attractive.

Mona Celete, a demure little brunette, wore a daintily appealing costume which

Combined Nile Green

with white most effectively. The frock was of soft white Pussy Willow taffeta, the open tunic of which was trimmed with ruffles of green chiffon. A snug corsage of the white was prettily trimmed with a broad bertha of the green, while a broad brimmed hat of green and white finished a girlishly simple outfit most becomingly. In another scene

Rose, a Favorite Shade

this season, was chosen in designing a charming outfit. This possessed a full little cape of rose velvet, very soft and falling in pretty folds, while a lining of soft Alice blue silk was glimpsed at various moments. Beneath the cape was worn a trim little frock of rose, which featured a short tunic, the border of which was heavily embroidered. An artist's tam was a becoming headdress.

Two entertaining Follies girls were the *Farber Sisters,* who were costumed by *Mme. Frances.* In their first number, *Constance,* a petite blonde

Chose Yellow and Silver

for a frock suited to the bright lights of the ballroom or theatre. The bodice was of brilliant silver sequins, in pretty pattern, while shoulder straps were formed of three rows of the same silver. An apron effect in front of the sequins gave a bright touch, while bouffant lines were achieved at the sides by tiers of puffed yellow, giving a fluffy outline. The skirt itself was short and rather full.

Irene Farber, a taller and more stately person, in a *Frances* gown, showed

The Vogue of Silver

still prevailed. For, over a drop of deep rose, silver gauze was used in forming a long, open tunic. Outlining the lines of the tunic, silver cloth, with touches of vivid green intermingled contributed a colorful note. Ruffled bands of this silver and green also were used in decorating sides and back of the tunic. The corsage was conventionally designed along simple lines, with an overcovering of the silver gauze.

Many of the silks and satins used in the elaborate gowns suitable, of course, only to the stage, are found, however in Fifth avenue shops, ready to be utilized in the making of modern evening gowns.

Gold and silver laces are entertaining a popularity that is really remarkable. *Edith Taliaferro,* in "Kissing Time," was seen in a charming little evening gown which revealed an

Apron Effect in Gold Lace

that was really charming. It was effectively placed over a skirt of cream satin, rather short and full. The bodice was a simple affair, with low V neck and quite without hint of sleeves.

FLORENCE REED

Old Masters

"A typical Florence Reed gown" is the way a fashion critic summed up the tea gown which Frances created for one of the emotional scenes in "The Mirage," at the Times Square Theater. Of Indestructible Chiffon in the peacock shadings, the sheath is brilliant with embroidery and beads in pastel colorings

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The Letters of Heloise to Her Chum

BY HERBERT CROOKER

Heloise Wins Movie Beauty Contest and Relates Adventures in Film World to Her Friend Margie—She Will Write a Letter Every Week

DEAR MARGIE:

Well, Margie, old keg of glue, how's your conduct. It wasn't no shock at all, Margie, to hear the news witch you dubiously thought would be a tender shock to me, that you and Harold had finally come to the conclusion to take a matrimonial swoop. No, Margie, I issent at all surprised over same but I guess all Weehauken must be agog, hay Margie? I can jest see Harold now, mincing his words with that duck-like glint in his eye, proposing to you jest as he used to to me every week. I dearly love the news, Margie, and wish you both a lot of luck, although I don't suppose you will have much, Margie.

If you think Harold is an enamored lover you ought to get the high-ball on Paul Canarsy, this here leading man of mine. He certainly

Is a Terror

when it comes to the love stuff, and as for this here villain Rufus Splotch, well, Rufus knows ways and means that Paul never *will* hear about. You can see at a look, Margie, that there is no reason why I should cry in my beer over Harold and you doing a St. Elmo on me when I have these two screen luminaries putting Harold's rustic methods in the background, and at same time with Al Glumm, my press agent, getting affectionately clubby, and at same time Terence Goldbug, my producer, buying me table dote feeds with ginger ale and a regular bottle parked under a napkin.

Laying all kidding to one side, Margie, I like Al very well only Al gives me too much advice, especially when he gets in his cups after imbibing the lemon extract. Sometimes, Margie, I wish that prohibition would come back again, Margie. Al is very nice, though Margie. He is so tender hearted where all of us of the opposite sex is concerned. Why Al spouted out a real epigrammatic the other day when he said unto me: "Heloise, when us men see a girl of ten crying these days we don't know whether to give her a new doll to comfort her, or tell her that no man's love is really worth crying over." Witch I heartily joins in myself, Margie, only of course, Margie, I don't want no darned doll, and, on the other hand, Margie, well do you know that I have passed the

Age of Ten

but that's just Al's little joke, Margie. Don't you dearly love it, Margie?

Well Margie, we are still working on "The Fatal Heliotrope," but I still sadly state that I don't know what it's all about yet. We have been working on it backward and frontward and sidewaise and the name of this here super-de-luxe-double-extra-special might jest as well be called "Not Guilty, Your Honor," as "The Fatal Heliotrope." And then again, Margie, I don't know jest what went on when Al Glumm put over the big newspaper story when I was suppose to be in a runaway blimp, but in reality I was snug in my hotel room, Margie, as well you know without my telling you, Margie, because I wrote you same.

Laying all kidding to one side, Margie, the gent that wrote this here scenario must have had a terrible grudge against me, or else why does he try to kill me off, hay Margie? I asked Al why all the rough stuff, and Al says to me, "Don't ask me, Heloise, I have jest had a

Tooth Pulled

witch is enough to have happin in one day. "To witch I answered unto Al, "I'm sorry, Al, but Al, cheer up, it is out, issent it?" And Al answers unto me, "Yes, Heloise, I'm glad a tooth can only be pulled once, although a leg can be pulled repeatedly," witch was saying quite a mouthful, Margie, if not more.

The other day, Margie, I was in a battle. No, Margie, not one of these here jealous fiascos witch so often are plotted against a chick-looking

"I tried to get my picture taken to send you, Margie, but Harold Lloyd of Pathe got in the chair and I didn't have a chance"

girl, but a movie battle witch is some of this here scenario writer's ideas in "The Fatal Heliotrope." It was supposed to be part of a Mexican revolution. That is, I guess it was because a lot of the extras carried guitars witch they later abandoned when the real battle started

I know you will dearly love to hear all about same, so I will try to be exotic and explain same to you. You see Paul Canarsy, my erstwhile lover is a sort of poet and peasant who possesses no means outside of a loving heart, and same gold tooth witch I wrote of unto you before. Rufus Splotch, who is the villain, is

Quite a Big Party

in Mexico. He is an alderman, in Spanish, or something like that, and he loves me, too, but, perhaps, not with such a pure love as Paul, the poet and peasant does. But Paul has a raft of men, tried and true, at his beck and call witch are called the Fatal Heliotrope gang.

On the other hand, Margie, there is a will in it witch somewhat balls things up, and well do you know the old saying, that "where there's a will there's relatives." Well, Margie, instead of relatives there issent any of same, but is revolutionists instead. The will not only is a will, but tells information just who I am, as there seems to be doubt, unfortunately, Margie. I seem to be a child without a name, Margie, to witch I complained to Al that the people in Weehauken, being simple and goodly folk might take exception to, but Al stolidly answered, "What care you if they blush, Heloise, the theatres are always dark!" Dont you

Dearly Love

the boldness of Al, Margie?

Well, Margie, there is a big scene in the Public Square of this here Mexican village where Rufus Splotch has called together all his vilainous chilly con carney regiment to hear what he has to tell them. I, of course, am there, Margie, with not much chance

Of a Close-Up

but I am there just the same. Then this villain, played by Splotch, says he is going to marry me, in front of the gaudy bedecked populace, which sets them all agog, because as I explanied to you I issent got no name, Margie. More's the pity, but the scenario writer done it, so it must be photographed.

Well, Margie, with that there announcement of impending wedding bells the populace begin to cry in their beer, and Paul, the poet and peasant, tried and true, dashes on horseback with his Fatal Heliotrope gang, and then, Margie, the fun commences. Everybody drops their guitars and other elements of the romantic and grabs guns. In the foreground, without no chance of a close-up, Paul rides, and, taking off a gantlet, smacks Rufus Spotch across the mouth. Of course, Rufus gets uppish, resenting same smack, and they start choking eac other for a hundred feet or so.

Then, Margie, Paul gives Rufus a deadly shove and grabs me around the waist and, leaping on his steed, he dashes off with me. Laying all kidding to one side, Margie, I was glad we didn't have no close-ups here, as that deadly affliction of hay fever

Set in on Me

while on the horse with Paul, and I sneezed and sneezed without no let up. Then we both dashes out of the picture and lets the Fatal Heliotrope gang and the chilly con carney army of Rufus Splotches waste all the remaining blank cartridges. It was a deadly battle though, Margie, as it seems some of the extras were enemies to one another, having race hatreds not in the plot, due to the Irish situation, and this here battle waxed more wrath than the director hoped for. I afterward heard Margie, that several of

These Here Extras

went so far as to get their ears shot off, indeed gore was plentiful and abundant. Don't you dearly love the quaintness of same, Margie?

Well, Margie, before I go further I will tell you all about how the stuff was tooken by the cameraman, and how the directors kept from getting shot themselves. This here set was shaped like a crook-necked squash, or even a frankfurter, witch is bent around like a horseshoe. The battle was right in the middle of same, Margie. About a block away, and facing all this scene of bloodshed was a big platform on witch was the main camera getting the long-shots. Then, Margie, there was other cameras

Parked in Windows

in the sets and otherwise screened from view, witch could cop off the only close-ups copable.

Then, Margie, on this here big platform the head director was stationed with a megaphone, and a bugeler, and a pair of puttees. I guess he got so far away, Margie, for fear he too would lose an ear in the meelee. Well, Margie, the mob

(*Continued on page 874*)

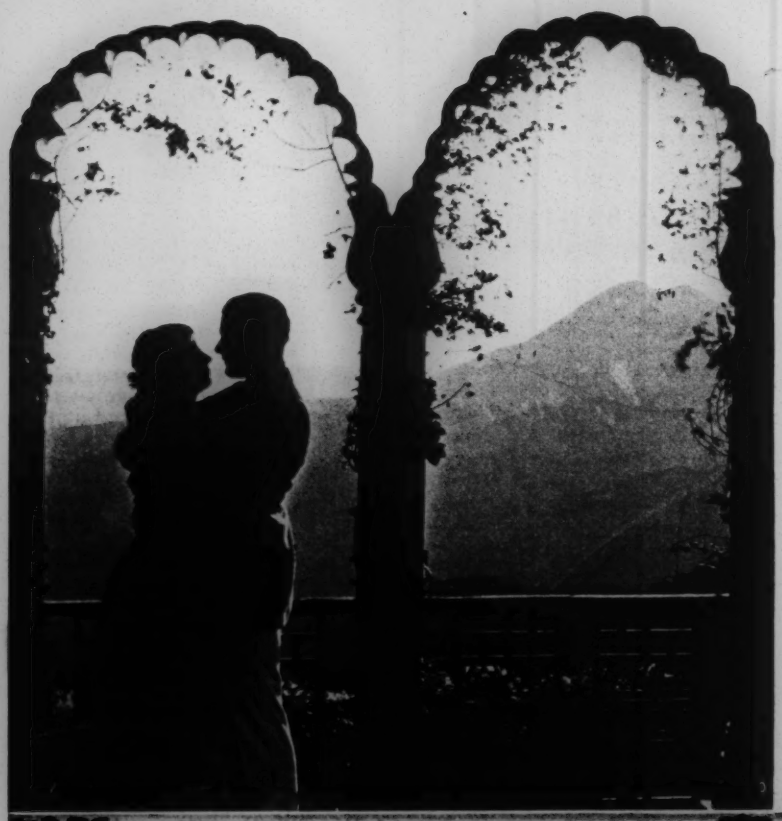
Labor Parties

Viola Dana, one of Metro's brightest stars, is having a little party with a cement roller. When you consider that Viola weighs but 100 pounds and the roller about 200 pounds you can observe that the party is not especially to her liking. But then she may like to believe herself a young work horse.

Here is poor old mother in "Over the Hill" (Fox) as vividly impersonated by Mary Carr down on her knees scrubbing the floor as all mothers sometimes have to do when the servants have resigned, the sons are lazy and the daughters are at a thé dansant

(Below) It's just such fat flirts as Walter Hiers who take girls' minds away from their domestic duties and cause the batter to be stirred too thickly. Here is Walter diverting Colleen Moore in the Christie special, "So Long Letty," which Robertson-Cole is releasing

There comes a time in the life of every young woman who aspires to a spic-and-span domicile when she must do the house cleaning herself if the house is to be clean. Servants can be so lax in the use of the vacuum sweepers, for instance. When that is the case Dorothy Dalton, Paramount star, hies herself to the sweeper in a special gown and proceeds to collect the dust



"THE PRICE OF REDEMPTION"

Bert Lytell in Powerful Metro Picture

Adapted by June Mathis from I. A. R. Wylie's novel, "The Temple of Dawn." Directed by Dallas M. Fitzgerald. Released by Metro.

Leigh Dering.....Bert Lytell
Jean Dering, his wife.....Seena Owen
Anne Steel.....Cleo Madison
Richard Willoughby.....Landers Stevens
Govind Singh, the Rajah....Edward Cecil
Col. Desmond.....Arthur Morrison
Col. Dering.....Wilbur Higby
Ayah.....Rose Marie de Courelle
Billy, Leigh's child.....Micky Moore

In the firm belief that there is an indefinite bigness in the smallest matters, that the greatest weight of significance comes from the seemingly trivial incident—I. A. R. Wylie wrote the "Temple of Dawn." "The Price of Redemption" Metro's screen interpretation of this novel is a powerful photoplay which delivers the theory of the novelist.

From the purple shadows of the mystic mosques of Akbar in far India he came,—a hero in all the glory of having saved the garrison from extermination. And then he met her in London where they were married. They loved each other! But there was that something between them that led to eternal misunderstandings. And when she found him beside her dead father with the dripping knife in his hand, he let her believe he was the murderer. He could not tell her the brutal truth.

India was in his blood and India was calling—where else should he have gone to? It was there he sank to the very bottom in his drug-saturated, whiskey-sodden existence. This latest piece of work of Mr. Lytell is by far the best bit of work he has done in his entire career.

Then came that determining moment when in the strange evolvings of Fate plan he met his child and through the meeting came face to face with himself. And in the end by force of will and the greater force of the love for the one woman he regained his former self, a better, bigger, finer man.

The settings have been made with care and deliberation and nothing has been spared to make this a feature of everlasting pleasure. The continuity was written admirably together with the final editing of the film. The cast live up to the excellent standard set by the star. The lightings have been placed with studied effects and give the feature a decidedly artistic atmosphere.

MARGOLIES.

Above, Bert Lytell in "The Price of Redemption" (Metro) receives the gentle ministrations of a woman's hand when he most needs it

At the right, crazed by drink and drugs, Bert Lytell takes the law into his own hands in dealing with an enemy

(Top of page) Bert Lytell and Seena Owen think they are entitled to a share of love's young dream and act accordingly

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Little Trips to Los Angeles Studios *With Ray Davidson*

THAT THE screen develops the histrionic abilities of the player is seen in the remarkable return of the famous character actor, *Frank Keenan*, to the legitimate stage. Never in local theatrical history has such a performance been given on the stage as that of *Keenan* in the title role of "John Ferguson" at Wilkes Majestic Theatre. The actor, fresh from the celluloid, stepped before the spotlights and rendered a supreme characterization. And the *Keenan* of today is a much better actor on the stage than he was ten years ago. Why? The screen is the answer. *Keenan*, as John Ferguson, has realized the possibilities of "silent" acting on the stage, and the master has taken cognizance of it. For the past two weeks *Keenan* has

Packed the Theatre

to the dome. How long this will continue it is hard to say—but the play looks good for a long run. According to *Michael Corper*, manager of the house, *Keenan* will go on the road in the production as soon as the present engagement is filled. After that—back to the silversheet!

That busy boy, Roy Miller, has set the town a talking; and Roy has the right to the credit. If anything did it, it was the clever advertising that put "Earthbound" across for a run at Miller's house.

Enter: A new twinkler! Her name—*Louise Price*. Where from—New York. What company—*Harry Garson*. Yep, she's to start immediately in a feature called "Charge It." *Harry* says she's the "find" of the decade.

Old "Velvet Joe" am here. The man, I mean, who made that character famous in advertising is here. *Leon Bracker* is his name—and he's come

To Design Posters

for *Allen Holubar's* First National attraction, "Man, Woman and Marriage," *Dorothy Phillips* featured. Ain't the movies getting classy?

We note that *Wilfred Lucas* is back from Australia, and is playing at the Hollywood Community Theatre. Maybe the picture business isn't so flourishing in the Antipodes.

Mildred Harris-Chaplin is home again. Her homecoming is somewhat shrouded in mystery, and no one seems to know exactly what she's going to do. We'll find out later.

Even the director's sons get in on IT. Now comes the word that the Robert North Bradbury heirs are to be co-starred in a series of one-reel comedies. Pathe is the release.

When last heard from *Reed Heustis* and *James Colwell* were still writing continuity. Boy, please page them!

Robert Brunton is home after a month in New York. *W. S. Van Dyke* is now directing *Ruth Roland* in "The Avenging Arrow." *Ben Hampton* has started work on "There Was a King in Egypt." We never doubted that, *Ben*. *Charlie Ray's* "Nineteen and Phyllis" is done—and *Sol Lesser* left for New York to tell the First National crowd about it. *Tom Santschi* is "locating" in the Sierra Nevada canyons. *John Griffith Wray*, *Ince* specialist with the megaphone has shot the final fade-out on "Magic Life." That's all for the present.

Edgar Franklin is one more time responsible for the next Lyons and Moran comedy. And one more time we ask, *Edgar*, how do you do it? This is the fifth.

Wesley Ruggles productions are scheduled for Metro. *Alice Lake* to be featured. Go to it *Wes*, we're strong for you. Now you're

In the Class

with *Reggie Barker*, *George Melford* and *Wm. D. Taylor*.

Larry Weingarten, the prolific press hound says that *James Horne* has finished with "The Bronze Bell" for *Ince*.. *Doris May* is the leading player. *Courtenay Foote* supports.

When speaking Doris, the name of *Wallace MacDonald* somehow just will come into my mind. And all because of a mix-up in telegrams. *Grace Kingsley* please note!

This is important. *Harry Carey* has not gone to Arizona for the last three weeks.

Teddy, the famous dog in Mack Sennett productions, is to be a Special Pictures star—next year. And, by the way, Louise Fazenda is already at work on her first Special Pictures feature.

Clarke Irvine has written a press agent tale; a sort of a prediction that Harding will be the next president. *Clarke*, we know you couldn't be wrong. Note election returns.

Margarita Fisher and Milton Sills taking a little exercise on the beach between scenes of "The Week End" (American)

Bayard Veiller, Metro chieftan has gone to New York. And—*Mme. Nazimova*

Has Started Work

on "Aphrodite." This is the latest from the Metro lot.

Edward Sloman has quit the Metro dictorial staff.

They've named. *Tom Moore's* latest "Hold Your Horses." Why not "Hold Your Auto." That's more stylish at present.

At last *Eddie Polo* has got to Cuba. *Eddie* didn't wait for anybody's consent. He just packed his things and went.

Charlie Ray is using a perpendicular farm in his current picture. We wonder what that is.

Ida May Park and her hubby, *Joseph DeGrasse*, are building themselves a new home in Glendale. *Mrs. Park* conceived the plans for the structure.

Rolin Sturgeon, the "U" director, is ill and *Harry Harris* is substituting in directing "The Flip Flapper."

May Allison's next vehicle compels her to wear so many new gowns, furs and the like, that she has asked Bayard Veiller if Worth, the tailor, wrote the story.

Another new member for the Metro bobbed-hair club. She is *Marian Ainslee*, title writer. The other members are: *Nazimova*, *Doraldina*, *Viola Dana* and *May Allison*.

The *Barker* family, *Reginald* and his wife, spent a few days at Catalina as a sort of a "rest up" after the director had megaphoned the final fade out in "Bunty Pulls the Strings."

Charlotte Merriam and *Neely Edwards* are being *co-starred in "Watch Your Husband,"* the fourth Comiclassic release of Special Pictures which *Reggie Morris* is directing.

Frank Terry, who has written several comedies for *Harold Lloyd*, has been made a staff author of the A. L. Hart productions.

Cecil B. De Mille is expected to start his next special production for Paramount some time in December. He has just completed the filming of "Forbidden Fruit," by Jeanie Macpherson.

Eddie Baker, who is supporting *Chester Conklin* in Special Pictures Comedy, is a member of the California State Assembly.

Tom Wilson, who played the heavy role in "The Kid" with *Charlie Chaplin*, has been engaged to support *Chester Conklin* in "Who Am I?" for Special Pictures.

PROUD HE STARTED AS EXTRA

YES, sir, Eddie Polo is proud that he started as an extra! He is proud, because he says that it shows you can work up from the bottom. And today Eddie is one of the highest salaried players in the film world. Back about eight years ago Eddie was with the circus. He became dissatisfied. He wanted to go into pictures. He didn't know what he could do in pictures—he just wanted to find out. So one morning he gave the circus a notice he was leaving. A few days later he arrived in Los Angeles and applied for a job at the L. Ko Outfit Universal. "I want to get into pictures," Polo said. The eagerness of the applicant interested the casting director.

"What can you do?" asked the studio official.

"That's what I want to know," replied the circus star.

"Well, come around tomorrow at eight and I'll give you five bucks for the day's work."

Polo insisted that he wasn't worth five a day, but the casting director told him he couldn't work without receiving compensation. Next morning at the requested time Eddie began his film career. That day he didn't even appear before the camera in a "mob" scene. But the next morning Polo got his chance. They were going to pull a big stunt. Somehow Polo didn't believe they were doing it right. Polo told the director so—that was his start. And from that day to this he astounded picturedom with his perilous stunts. All the time he was telling me this he was sitting in a comfy rocker in his cozy dressing-room, his saxaphone in one hand, a cigarette in the other. He tosses the cigarette away, and started to play the instrument. He played it like a veteran. "Yes," he said, as I was about to leave, "I started as an extra and I am mighty proud of it."

And he is.

'OFFICER 666"

Tom Moore Stars in Happy Goldwyn Film

Produced by Goldwyn. Author, Augustin MacHugh. Director, Harry Beaumont. Assistant Director, E. J. Babile. Continuity writer, Gerald C. Duffy. Star, Tom Moore. Released by Goldwyn.

Travers Gladwyn.....Tom Moore
Helen.....Jeane Calhoun
Alf. Wilson.....Jerome Patrick
Officer 666.....Harry Dunkinson
Whitney Barnes.....Raymond Hatton
Sadie.....Priscilla Bonner
Mrs. Burton.....Kate Lester
Police Captain.....Hardee Kirkland
Kearney.....M. B. Flynn
Bateato.....George Kuwa
Watkins.....Al Edmundson

On the stage "Officer 666" ostensibly served its purpose in making its audiences laugh. In pictures that same purpose has been carried out in more elaborated form with a streak of comedy zigzagging its way through the Goldwyn film that carries a dash of melodrama and adventure with it—a dash that is interestingly flavored with a love story. Tom Moore is the star and he is the young man who assumes the disguise of "Officer 666" in an effort to round up the expert picture thieves who have carefully planned to rip everything of artistic value out of the handsome Gladwyn home. But the masquerade is used by Moore, who is Gladwyn in the story, because of his love for a young woman whom he believes has fallen into the net against her will and should not be caught in a raid if the police were called in. How Moore goes through a series of highly amusing scenes and eventually comes out on top both in love and with his unusual adventure are picturesquely told by the Goldwyn cameras.

Tom Moore as the dapper policeman-clubman hero is his usual magnetic, heroic self. He is good to look upon because he appears to be carefree, with smiling his chief mission in life. His support, though somewhat limited in opportunities, is a good one. Alf Wilson as impersonated by Jerome Patrick is a subtle villain.

VANCE.

At the left Tom Moore and Jeane Calhoun bring "Officer 666" (Goldwyn) to a happy conclusion by the well known method of the clinch, which is highly favored this season

Above, Tom Moore as Travers Gladwyn is in the process of becoming Officer 666in the Goldwyn film of that title, and little does he suspect what lies before him in the ensuing reels

At the top of the page, Tom Moore with the aid of a uniform, a billy and a copious supply of mustache shows what a handsome policeman he might have been

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

"FOOD FOR SCANDAL"

Wanda Hawley in a Clever Realart Comedy

Adapted by Edith Kennedy from the story by Paul Kester. Directed by James Cruze. Released by Realart.

Sylvia Figueroa.....Wanda Hawley
Watt Dinwiddie.....Harrison Ford
Nancy Horner.....Ethel Grey Terry
Jack Horner.....Lester Cuneo
Senora Maria Serra....Margaret McWade
Paola .....Minnie Prevost
Count Tizapitti.....Juan de la Cruz
Padre .....Sidney Bracey

If Wanda Hawley promised much in her first appearance in a stellar role, certainly now in her second vehicle she more than fulfills those assurances. She has a delightful self-complacence and confidence in herself as she moves about the silver sheet and it may be this that makes her grace and personality captivating. One instinctively feels that she is giving her best and actually living the part she is playing. Then of course there are her dimples and her smiles.

"Food for Scandal" is a clever comedy full of sparkling humor that is never ridiculous and always funny enough to keep the smile of self-satisfaction on the face of the spectator. Two young people are both penniless and while they are deeply in love they still have enough common sense to know that they cannot marry and live on love. He is a lawyer with a lawyer's prospects, she a girl of originality. And because he cannot get any clients which will lead to fortune and happy married life, she decides to get them for him. Just how she does it must be seen to be enjoyed.

It has been carefully prepared in the continuity from which it has been excellently directed and with fine detail. The photography is clear and clean cut, made so by the deliberate and well-considered placing of the lighting. The captions have apparently been chosen with great care and help to sustain the fun of the different incidents. Harrison Ford playing the male lead is his usual self, which is the same to say that he plays his part to the complete satisfaction of all.

MARGOLIES.

At the left, everything ends just as it should in "Food for Scandal," the Realart picture, in which Wanda Hawley is the bright and shining star

Above, Wanda Hawley, using the famous "Hunt and Pick" system of typewriting, arouses the gentleman's mirth.

At the top of the page, Wanda Hawley in "Food for Scandal" (Realart), begins to have the big idea which forms the plot of the picture.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

"EYES OF THE HEART"

Realart Stars Mary Miles Minter in Appealing Role

Adapted from "Blindness," by Dana Burnet. Directed by Paul Powell. Released by Realart.

Laura.....Mary Miles Minter
Mike.....Edward Burns
"Whitey".....Lucien Littlefield
Sal.....Florence Midgely
Simon.....Burton Law
John Dunn, landlord.....John Cook
Dr. Dewey.....Fred Turner
Dennis Sullivan.....Wm. E. Parsons
Mrs. Sullivan.....Loyola O'Connor

Mary Miles Minter finds in the role of Laura, the little blind heroine of "Eyes of the Heart," one well to her liking, judging from the splendid feeling with which she portrays the character.

Laura is adopted in infancy by two friends of her mother, Mike and Sal, brother and sister, thieves through environment. In their tenderness for Laura, they paint a glowing picture of their sordid surroundings, to lighten her darkness with visions of beauty.

An operation gives sight to Laura's eyes, and instead of awakening to a world of beauty (an almost unpardonable cruelty on the part of author or adapter) she takes off the bandage in the alley before the door of her humble dwelling, while the officers of the law are taking away her beloved Mike.

While Mike and Sal are in jail, Dennis Sullivan, a political light of his district, who maintains a poolroom as a cloak to his safe-blowing activities, takes Laura home to his mother. In watching Laura's efforts to see with her hands what her unaccustomed eyes fail to understand, Sullivan is struck by the safe-opening possibilities of her "seeing fingers." He compels Laura to become a feminine "Jimmy Valentine" and takes her out to perform her first job, under his mother's protest. Mike, released for lack of evidence, appears on the scene in time to save Laura from actually becoming Sullivan's accomplice.

As an evidence of gratitude to Mike for preventing the robbery of his safe, the one-time hard-hearted landlord gives the two couples a fighting chance in the form of an undeveloped farm. Laura marries Mike, whom she had first learned to love with the eyes of her heart.

Florence Midgely handles the role of impulsive Sal with a good understanding of the character's requirements, while Lucien Littlefield depicts Whitey as a weak but lovable "bad un."

ELITA.

Above, Mary Miles Minter as the little blind girl who is the central figure of Realart's "Eyes of the Heart"

At the right, Mary Miles Minter finds that things are not so bright as she had thought when she was blind

Below, Mary Miles Minter gives the old gentleman a few moments of very deep thought in "Eyes of the Heart" (Realart)

"THE LITTLE GREY MOUSE"

Fox Presents Louise Lovely in Entertaining Picture

Story by Barbara Le Marr Deely. Scenario and Direction by James P. Hogan. Released by Fox.

Beverly Arnold.....Louise Lovely
John Cumberland.....Sam DeGrasse
Hedda Kossiter.....Rosemary Theby
Stephen Gray.....Philo McCullough
Henry Lealon.....Wilson Hummel
Mrs. Lealon.....Gerard Alexander
Old John.....Willys Marks

It was long ago decided that William Fox was a man of foresight and vision, but it is now that this decision is further actively corroborated. This time it has been the placing of Louise Lovely among his stars. And she is deserving of the promotion. Everything comes out on the screen as well as in the wash and in "The Little Grey Mouse," this new star's first feature, we have a living testimonial of the good judgment of William Fox.

It is a picture novel in its story, a creative piece of photography in the ingenious handling of the camera work, and it is more than greatly pleasing in the splendid acting of the star and the cast.

"The Little Grey Mouse" is the story of a mediocre lawyer, who, believing himself to be a literary genius takes to writing novels. Through the aid of his secretary his first book brings him fame. Spurred on by this he decides to devote all his time in the writing of best sellers. But the muse is lacking without his secretary—so he marries her. More fame and money are poured into his undeserving coffers—for while his wife writes the books he signs his name and assumes the credit and glory.

Their marriage is loveless and after the usual entanglements they are divorced. He of course is left out in the cold, while the woman acquires fame under a nom de plume. She also falls in love with her former employer, who has been in love with her through all the years. It is an interesting picture in spite of many illogical consequences that arise. Moreover, it is entertaining in an unusual degree.

At the left, Louise Lovely has her attention called to the fact that in spite of being a "little grey mouse" she has achieved enough fame to be mentioned in the newspapers and she is pleased

Above, Louise Lovely is again pleased. This time it is by praise of her book. To be sure her name is not signed to it, but it is the work of her own hand and she knows it if the world doesn't

At the top of the page, Louise Lovely, the star of "The Little Grey Mouse" (Fox), diligently plies her quill and thereby eventually wins fame, fortune and the right sort of husband

N. V. A. Membership Drive — November 15th to December 15th, 1920

To Active Members of the Vaudeville Profession:

For more than four years now the NATIONAL VAUDEVILLE ARTISTS, INC., has been in existence as an organization of, and for the vaudeville artists of America. It started in a small way, but with a definite program laid out for itself. Today we point with pride to our achievements and call attention to the fact that every promise we have made has been fulfilled, in addition to which we have been instrumental in bringing about reforms and improvements that we ourselves did not dream would be possible in so short a space of time.

Our watchword at the beginning was "HARMONY," and we have proved beyond any question of doubt that the best way to improve our conditions, individually and collectively, is to work in hearty cooperation with the Managers, as represented by the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION. This latter organization has given us the helping hand at all times. We have never called upon them for anything and failed to get it. All over the nation today the result of this policy is evident. Managers everywhere are going out of their way to make pleasant the path of the artist, and this condition will continue and will even improve as time goes on, just to the extent that the artist evidences the same spirit of good will and cooperation that is being shown by the manager. The things we have accomplished are well known to every artist in vaudeville. It is unnecessary to enumerate the various items, such as "play or pay" contracts, protection of material, arbitration of disputes, and so on. And then we have the $1,000 free life insurance that now goes with every paid-up membership, and we have the most beautiful and complete club house of any branch of show business in the world. We are PROUD of our record. We want to do bigger things in the future. But first of all we must have a one hundred percent. membership. There is no earthly reason for any vaudeville artist not being a member in good standing. There are a thousand reasons why each artist SHOULD BE A MEMBER. Our record is an open book, and we purpose setting forth further information and details in subsequent announcements in the trade press. This will be supplemented by circulars, posters and other literature that will soon be available in all vaudeville theatres. In the meantime help us strengthen our organization by boosting the membership drive. If you are already a member, show your loyalty by boosting. If you are not a member, enlighten yourself on the advantages of membership and we are sure you will join our ranks during this drive.

Respectfully,

SPECIAL MEMBERSHIP CAMPAIGN COMMITTEE.

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SCREEN NEWS OF THE WEEK

GOODMAN HAS BIG PLANS

Writes, Directs and Produces "Thoughtless Women"—Alma Rubens Featured

A MOTION picture, written, directed and produced by one man is to be released shortly. The picture is "Thoughtless Women," a drama in six reels, and it is the work of Daniel Carson Goodman, author of "Hagar Revelly," "The Taker" and other novels and who is said to be the first novelist to turn his attention to the motion picture field.

Mr. Goodman has enjoyed a long and notable career in the films, having been associated with D. W. Griffith when the latter left the Biograph studio and started to make pictures on his own account. Mr. Goodman was the author of "The Battle of the Sexes," in which Blanche Sweet appeared and he collaborated with Mr. Griffith upon "The Escape," in which Blanche Sweet, Mae Marsh, Donald Crisp and many others famous today in the screen world were seen. He was identified with the V. L. S. E. company as a scenario writer for a period of more than two years.

One of Mr. Goodman's most recent pictures was "The Wonder Man," in which Robertson-Cole presented Georges Carpentier, the French boxing champion.

In his first independent production Mr. Goodman has sought to portray life simply and naturally on what he terms "a cameo surface." He is striving to break away from the conventional in the staging of his film. It is his desire to represent life with truth and reality.

The story of "Thoughtless Women" is based on the idea that all thoughtless women are alike and that it is only their method of causing misery that differs.

The picture, which will be released as a special by the Pioneer Film Company, features Alma Rubens in the leading role. The supporting cast includes Lumsden Hare, Merceita Esmonde and others.

Mr. Goodman is at work upon other screen dramas in addition to a novel of Middle Western life.

To Make Films in Palestine

A new company, known as the Palestine Pictures Corporation, has been organized with B. P. Schulberg, as president, for the purpose of promoting motion pictures and developing the screen industry in the Holy Land.

The corporation which is capitalized for $180,000, plans to produce a screen play in the Holy Land in the near future.

. . .

Will Abolish Star System

The "virtual abolition of the star system in Paramount pictures" is promised by the Famous Players-Lasky Corporation. The new plan, it was stated, calls for the co-ordination of stars, directors, authors and all others principally concerned in the making of photoplays in one big stock company for the production of special pictures.

. . .

Take Film at Night

An entire reel of film, photographed at night, is the latest achievement of the Harry Levey Service Corporation camera department. The film is a picturization of New York by night, and is part of an educational picture to show all the uses and adaptation of electricity.

. . .

Pauline Frederick Film

"A Slave of Vanity" is the first of the new Pauline Frederick pictures to be made for and released by Robertson-Cole. It is based on the famous stage play, "Iris," by Sir Arthur Wing Pinero. It has just been released.

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Book About Blackton

J. Stuart Blackton is the hero of a book entitled "The Pioneer of the Photoplay," by Felix Orman, formerly on the staffs of *The Outlook* and *Leslie's Weekly*, and now a member of Mr. Blackton's organization.

Films in Typewriting Contest

In the typewriting contest for the international championship which was a feature of the National Business Show, held recently at Grand Central Palace, motion pictures were taken of the King and Queen of speed in action, but as a further development of the art of quick typewriting the slow motion picture process will be used to demonstrate the finger and wrist movements of the two champions.

. . .

Everett and Morse Busy

Director George Everett and N. Brewster Morse, producer and author of "The Crimson Cross," the first feature offering of the Fanark Corporation, are now hard at work on a second picture to be produced by Fanark. This story has been titled "The Strength of the Weak."

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Film Hughes Story

The Goldwyn company which is to produce Rupert Hughes' first original screen story, which bears the working title of "Mr. and Miserable Jones," is on location on Catalina Island. Helene Chadwick is to act the principal role.

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Goldwyn Again President

Samuel Goldwyn, who recently resigned as head of the company bearing his name, has been re-elected to his old position of President, with Frank J. Godsol as Chairman of the Board of Directors and executive head of the corporation.

. . .

"Kismet" for the Strand

Joseph Plunkett, manager of the Strand Theatre, has contracted for the picture "Kismet," with Otis Skinner, to be shown there in the near future. "Kismet" marks Mr. Skinner's debut on the screen. It is a Robertson-Cole picture.

WESLEY BARRY

The freckle-faced youngster who has achieved great success in Marshall Neilan productions

"When We Were Twenty-One" Here

The finished print for the Jesse D. Hampton production, "When We Were Twenty-One," which stars Henry B. Warner in a picturization of the famous play, has arrived in the Pathe shops for New York release. A startling, dramatic feature is a "strip" poker game which has an unusual "twist" in its graphic reproduction.

. . .

Crisp Busy in London

Donald Crisp is well started on his production of "Appearances," Edward Knoblock's first screen story, which he is filming at the London studios of Famous Players-Lasky British Producers, Ltd. The picture is the first of the series of Donald Crisp All-British Productions. The leading woman is Mary Glynne.

. . .

Alice Lake Now a Star

Alice Lake is now a full-fledged Metro star, according to an announcement by Richard A. Rowland, president of Metro. Mr. Rowland explains that stellar rank has been conferred upon the actress because of her work in her newest special production, "Body and Soul."

. . .

Owen Moore Buys

Owen Moore started work this week at the Selznick studios with Victor Heerman directing him. "Lend Me Your Wife" has been chosen by Myron Selznick for Mr. Moore's first picture this season.

Dinner for Movie Stars

Twenty-five movie stars were guests of Marcus Loew at dinner at the Claridge last Friday night. They were Lillian Walker, Texas Guinan, Anne Luther, Mildred Reardon, Martha Mansfield, Peggy Eleanor, Gladys Leslie, Ruth Hargrave, Dolores Cassinelli, Herbert Rawlinson, Bert Lytell, Enid Markey, Ann Little, Betty Brown, Virginia Lee, Sylvia Breamer, Marguerite Marsh, Rubye De Remer, Grace Parker, Claire Whitney, Robert Emmet Keane, Winifred Westover, June Caprice, Alma Rubens, and Lottie Pickford.

The party accompanied Bert Lytell on his personal appearances at four Loew Theatres, and were then entertained by Rubye De Remer at her home.

. . .

Kipling Expresses Delight

From the lips of the famous English poet and writer, Rudyard Kipling comes praise for the picture work he has been commissioned to do for Pathe, the delight of the celebrated author being cabled to the States by Randolph Lewis of the Pathe forces. Some fear was manifest in film circles that Kipling might balk after getting his initial instructions but the preliminary steps have found Kipling most enthusiastic and determined to give Pathe the best he has.

. . .

Carmel Myers in "The Orchid"

Universal has completed Carmel Myers' third production since her return from New York. It is called "The Orchid," based on a magazine story by Marguerite Storrs. The production will introduce the work of Universal's newest director, Marcel de Sano. Miss Myers is supported in this feature by Irving Cummings, Pell Trenton, George B. Williams, Lee Kohlmar, Victory Bateman and Alfred Fisher.

. . .

New O'Brien Film

Final scenes from the forthcoming Selznick picture, "Soul and Body," starring Eugene O'Brien in the star's second Selznick production of his second series were shot last week under the direction of Alan Crosland.

Included in the cast are Elinor Fair, who plays the leading feminine role; Warren Cook, Frank Losee and Ellen Cassidy.

. . .

Sidney Chaplin Sued

Sidney Chaplin and Emory K. Rogers are defendants in Los Angeles in a suit by the Curtiss Aeroplane and Motor Corp. for the recovery of a balance asserted to be due from the Syd Chaplin Aircraft Corp. for merchandise purchased. The purchase price of the merchandise was $188,141.97, and the balance due is said to be $73,026.15.

. . .

Brady Films "Life"

William A. Brady has completed his latest motion picture production "Life." "Life" is a picturization of the melodrama of that title written by Thompson Buchanan and Mr. Brady. The picture was directed by Travers Vale.

SCREEN NEWS OF THE WEEK

IS THAT SO!

THE *Ziegfeld Cinema Corporation* has signed *Mlle. Dazie* for a long term contract.

Priscilla Dean is coming to New York for a three weeks' stay before starting to work on "False Colors," her next picture.

The *Cinema Artists, Ltd.*, a Canadian corporation who will produce in the United States, has placed *Ruth Terry* of "The Gold Diggers" under contract.

Wesley Ruggles has signed with Metro to direct *Alice Lake* in a big special production, to be known as a Wesley Ruggles Production, titled "Mother Love."

Edwin Carewe left for California on Saturday to get under way "The Tornado," by Jane Murfin, in which *Anita Stewart* will be starred.

Al Lincoln has been cast in the leading role in "Determination."

Philip Bartholemae has just been signed by W. K. Ziegfeld to write the scenario for a photo-play in which *Florence Reed* will star.

Rockcliffe Fellowes has been engaged to play opposite *Ethel Clayton* in her new picture, as yet unnamed, now in the course of production at Famous Players Long Island Studio, under Hugh Ford's direction.

Frances Eldridge has begun work on her first starring vehicle for Superior Pictures, Inc., a two-reel comedy by Walter Irving entitled "The Little Liar."

Dorothy Dalton, Paramount star, has returned from Chicago, where she played "Aphrodite." She has begun preparations for a new picture.

Wallace Reid will be engaged upon a motion picture adapted from "The Daughter of a Magnate," by Frank Spearman, and directed by Frank Urson. *Margaret Loomis* is to be leading woman.

Here we have none other than Faith Hope who is appearing with success under the Pathe banner. She is trying to recall the good old days when all-day-suckers cost only a penny. Below, Olive Thomas in her last Selznick picture, "Everybody's Sweetheart," discusses the subject of wedding veils with her own particular sweetheart. Below, at the right, William S. Hart in "The Cradle of Courage," (Paramount) has an attack of some kind, but as long as it brings an attentive female to his side, why should he care?

Kelly to Have Own Company

Anthony Paul Kelly is leaving for the Coast in a few days to start work on a series of motion picture features to be known as the Anthony Paul Kelly Productions. A company has been formed to make pictures written by him exclusively for the films and of which he will be the supervising director.

• • •

Schertzinger's Plays

Victor Schthezinger, a Goldwyn director and composer as well, has written the melodies for a pair of musical pieces—one of them to be produced by Mr. Dillingham, according to the story, and the other by the Shuberts. The Dillingham piece is entitled "The Sympathizer"; the Schubert piece is "In for Thirty Days."

• • •

Trentini to Star in Films

Mme. Emma Trentini, seen here several years ago in grand opera and later in "Firefly" and other light operas, returned on the *Duca d'Aosta* to rehearse in a light opera under Fortune Gallo and also to be a star in several moving picture plays

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Ballin Active

Hugo Ballin, who has just completed his first independent production. "The Honorable Gentleman" has completed plans for eight productions from the Ballin studios, made by two units. One half of the output will be directed by Mr. Ballin

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Hopwood with Famous

Avery Hopwood is at the Famous Players plant in Los Angeles looking over the field and studying conditions at the studio with the ultimate purpose of writing photo-plays for the organization.

• • •

Speedy News Service

The speed of pictorial news service was demonstrated recently, when pictures of the football game played at the Polo Grounds on that day between the University of Nebraska and Rutgers were shown the same evening at the Rialto and Rivoli.

Edeson to Give Up Stage

Robert Edeson has taken up his permanent headquarters at Metro's west coast studios in Hollywood, Calif., and is preparing to start work in "Are Wives to Blame?" May Allison's new picture, in which he will enact an important role. After appearing in this production Mr. Edeson will join the Metro directorial forces. Mr. Edeson has appeared in a number of motion pictures, and is so interested in them that he does not expect to return to the legitimate stage.

• • •

Blackton Films in England

J. Stuart Blackton upon his arrival in London has found to his personal delight any number of Blackton-made films upon exhibition there. He has also learned that fully a half-dozen of his feature films are being shown throughout the English provinces. Some of the old Blackton films like "The Battle Cry of Freedom," "The Common Cause" and "Womanhood" are still on popular exhibition there.

• • •

Canadian Actors Signed

Plans to produce pictures with an all Canadian cast which will depict the life and development of the great Northwest are now being completed by a group of Toronto capitalists. It is stated that three well known screen actors, of Canadian antecedents, Rockcliffe Fellowes, Gordon H. Standing and Frank C. Badgley, have already been engaged.

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Retaking "Wrong Number"

There was a private showing of the Harold Lloyd film, "Wrong Number" and the word was passed to retake certain scenes. This is being done under the direction of Hal Roach at the Coast studios.

• • •

Irish Picture in Frisco

"Ireland, a Nation," a picture is running at the Valencia Theatre, San Francisco. This picture is said to have been smuggled out of Ireland after the cast was jailed by Scotland Yard detectives.

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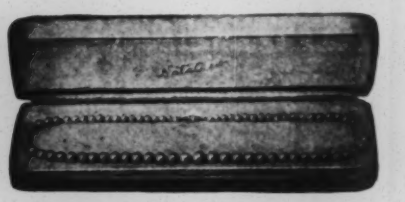

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THE WEEK'S BROADWAY PICTURE SHOWS

Dr. Robyn now Capitol Organist—Mary Miles Minter at Rialto—Charles Ray at Rivoli—De Haven Comedy at Strand

THE CAPITOL

Dr. Alfred Robyn Is Now Official Organist

Probably the most important change that has come to pass at the Capitol within the past fortnight is that of organist. *S. L. Rothafel,* in charge of the general program of weekly entertainment, personally announced via the program that *Dr. Robyn* would hereafter preside over the Capitol Estey organ, which is "conceded to be the largest of its kind ever designed and one unequaled in thrilling power and varied and flexible effects."

A word is due at this juncture regarding *Dr. Robyn,* who made his first appearance Sunday and played selections from "The Yankee Consul" which was composed by *Dr. Robyn* himself. *Dr. Robyn* is a composer of more than passing note, and he wrote the music for "Pretty Mrs. Smith" as well as "The Yankee Consul." The Capitol directorship plans to make the organ more of a feature than ever.

This week's program is embellished by vocal, choral and orchestral music. The opening overture is that intricate but widely popular *Liszt* "Second Hungarian Rhapsody," done so perfectly that it fairly takes one's breath away. Before a colored background of Irish scenes, *Ruth Pearcy,* dressed becomingly in a graceful white robe, sings the haunting melody, *Come Back to Erin,* the land of melancholy lakes and sweet Irish lassies.

Herbert Watrous gives then a laudable rendition of that impressive song of bygone days, *The Lost Chord.* He appears in the garb of a venerable organist seated in a lofty church choir loft.

The refined artiste, *Mlle. Gambarelli,* appears at her best in a scintillating "Polka," expertly danced to a musical background by *Drigo.*

Bertram Peacock, who has already done many of the Gilbert and Sullivan roles at the Capitol, gives the Recitative and Sergeant's Song from the "Pirates of Penzance," and acquits himself well.

The orchestra's concluding feature is that inimitable comedy of clocks and timepieces called "In a Clock Store," replete with chimes, gongs, cuckoos and Big Bens.

VANCE.

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THE RIALTO

Classic Melody Principal Theme—New Minter Film

Director Riesenfeld must have been in a thoughtful mood when he forecast the Rialto program for this week, for from start to finish it is one of classic and entrancing melody—vocal and instrumental.

The overture consists of the Preludes from Acts I and III of Wagner's "Lohengrin," and the Rialto's splendid ensemble of finished musicians seem to outdo its past fine renditions in brilliancy and spiritedness.

Apropos of this unusually generous measure of operatic brilliance, Marcus, the New York *Times'* famous cartoonist, draws a series of sketches, entitled "Musical Hairs," of the famous composers, Mendelssohn, Liszt, Wagner and Beethoven.

One has but to close one's eyes to imagine one's self in the Metropolitan Opera House when the dulcet soprano of *Alma Doria* is blended with the rich, resonant baritone of *Edoardo Albano,* in the duet from Verdi's "Il Trovatore." These two artists make a deep impression upon the audience, and personally we hope to have the pleasure of hearing these two voices in unison soon again.

To deepen the charm of the splendid musical program, *Emanuel List,* basso profundo, sings Pinsuti's *Bedouin Love Song* in a voice seemingly a few "fathoms" deeper than we are wont to hear bassos sing it.

Mary Miles Minter, in "Eyes of the Heart," is the film star, and the is very winsome and appealing as Laura, a little blind girl who sees with her heart and finger tips. Laura in fancy lives in a fairy world built around her by the loving deception of her guardians, three young crooks, while in reality she lives in an alley of the slums. An operation restores Laura's sight, and instead of opening her unaccustomed eyes to the beautiful world of her imagination she is mercilessly subjected to the sight of the slums in the light of high noon. But Laura, like all who practice "seeing with the heart," at last finds a measure of the beauty she longed for on a little farm, with the man she loves, one of the crooks "gone right."

A dash of fun that causes a lot of laughter is "Farmyard Follies," a Sunshine Comedy, with a feathered cast. The happy domesticity of Mr. Rooster and his wife is interrupted by the advent of a waddling duck of a Don Juan, whose attempt to alienate wifie's affections is frustrated by a very irate rooster.

The Rialto Magazine is international in scope and gives interesting glimpses of timely events at home and abroad, while a wonderful view of the peacefully brooding desert is afforded by a Prizma natural-tint scenic entitled "A Son of the Desert."

An organ solo of Handel's "Largo" proves an appropriate finishing touch to a very entertaining bill.

ELITA.

Theodore Roberts and Elliott Dexter in a scene from "Something to Think About," the Paramount production which is enjoying a long run at the Criterion Theatre

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THE RIVOLI

Charles Ray Picture Feature of Program

Charles Ray is his old self in "An Old-Fashioned Boy" at the Rivoli this week. It is a long time since the young star has done anything quite so quaint as his role of David Warrington in his new picture.

Ray's followers like to see their idol with a touch of sadness on his face—he seems to hide a bit of good humor back of it all. And while the girl he loves and for whom he has built a pretty home suddenly throws him over because he did not consider her when talking to the architect, the spectator knows all the time that he is going to win her. The Ray enthusiast wants the young star to have everything his young heart desires, is interested more in how he is going about getting her than in the final fade-out where he has her.

In "An Old-Fashioned Boy," his sweetheart jilts him for a while because he secretly built a pretty home without telling her about it. *Ethel Shannon,* the newest screen star, plays the stubborn sweetheart role. Others in the cast are: *Alfred Allen, Wade Boteler, Grace Morse, Gloria Joy, Frankie Lee, Hal Cooley* and *Virginia Brown.*

A scenic showed views of Japan that were interesting. An additional farce was the Paramount-Sennett production entitled "Movie Fans." The Rivoli pictorial completed the film part of the program.

The music program arranged by Hugo Riesenfeld for the Rivoli Theatre is rich in variety. The overture, *Frederick Stahlberg* and *Joseph Littau* conducting, is Jacques Offenbach's "Orpheus." Three charming young dancers, whose first names only are given, appear in the second number, which is named "At the Fountain." Paul Oscard is credited with the choreography.

Marie Lind, soprano, and *Georges Trabert,* a French tenor, sing Arthur A. Fenn's *The Magic of Your Eyes.* A second orchestral number is more successful than the usual humorous musical effect. It is by Max Manne and is entitled *Back to the Rivoli.* The organ solo, played by *Firmin Swinnen,* is *Hymn of Nuns* by F. J. Lefebure. KELLEY.

. . .

THE STRAND

"Draw" is Man o' War-Sir Barton Race Film

That the "exclusive" showing of the famous horse race at the Kenilworth race track, Windsor, Canada, at the Strand this week is the real "draw" of the program was manifest Sunday afternoon when a number of patrons received their money back when the picture was not shown in its accredited period, the management holding off the first exhibition until later in the evening when a bigger crowd was present.

Thus Sunday afternoon the first show brought the *Mr. and Mrs. Carter De Haven* picture, "Twin Beds,' ahead of the horse race and one man left the house to catch a train, so he told an usherette, not contented with his admission back but genuinely disappointed at not seeing the very thing he went in to see. However, when the picture was shown the folks got their money's worth and a little more. The celebrated turf classic which was won handily by Man o' War was taken by a competent staff of photographers for the Educational Film Corporation.

The overture was "Mignon," splendidly played by the Strand Symphony Orchestra. The Strand Topical Review showed its usual interesting layout of countryside "news." Unit No. 3 was omitted at the first Sunday show. This was designated as a vocal number by *Richard Bold,* tenor, whose programmed selection was *Moon, Lovely Moon (Granichstaedter).* However, he showed up later, his time programmed for 4 o'clock. His singing was well received.

There was an interesting scenic film from the Educational Camera shops, some beautiful scenes being shown of "Lovely Maoriland'' (Chester).

Kitty McLaughlin is a favorite at the Strand. She was applauded before she started singing and was enthusiastically encored. She has a soprano voice of unusual sweetness and range, and it is indeed a delight to hear her sing.

The organ solo was *The Lost Chord,* which was splendidly played by *Ralph H. Brigham.* VANCE.

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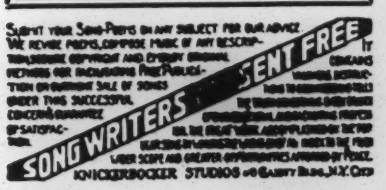

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The Letters of Heloise

(Continued from page 858)

and the Fatal Heliotrope gang tried and true, and the chilly con carney army, were all divided into sections, with an assistant director in charge in lieu of the one who was chattering his teeth on the platform. These here asst's. all gave the hired help instructions as how to fight, witch they didn't need, being deadly enemies anyhow and good Irishmen.

"Toot! Toot!" went the bugeler on his horn when all was ready, and then the smoke pots were lighted, giving a more battleful aspect and the street fights in Dublin and Cork was like kittens at play in comparison, witch is a lovable simile, hay Margie? I guess there was about 1800 fighting gents mixed up in it, witch makes 3600 ears to get shot off, but of course the casualty list was not so exadgerated, Margie, and well you know I

Would Not Commit

a falsehood unto you to make it gorier, Margie.

Laying all kidding to one side, Margie, this here director had the nerve to make three re-takes on the battle scenes and it's a wonder that there was any extras left to partake in same. But, Margie, you can believe me when I say it was

A Right Smart Affair

and if a good time wasn't had by all it wasn't this here director's fault, Margie.

I got a peep at the scenario the other day, witch they had concealed from me and I saw written thereon that I have to stab myself with a lake before it is completed.

Well, Margie, I met Al afterwards and asked him how he liked what we had did and Al said unto me, "Fine Heloise!" witch was rare tribute, but wait until I do this lake stuff and Al will then see how I excell as a water sprite. I also asked Al if he didn't think my super-de-luxe-double-extra-special would be a knock-out and Al said to me, "Well, Heloise, some of these here new pictures are good and some are rotten, and some are

Good and Rotten

I am wondering witch *yours* will be." But I jest cast Al one of my fascinating glances from my orbs witch meant many things. I will write you again soon to show you that I am not sore with you over this here love match between you and Harold, but being a fox, Margie, I can now see why you never told me how much salary Harold gets, as I once had a leaning to know, Margie.

Yours,

HELOISE.

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DOLLARS AND SENSE

By INVESTOR

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THE other day an actor said to me—"I'm going on the road. I can save $100 out of my salary. If I send this amount to you each week, can you invest it for me, or, is it too small?"

"Of course $100 a week is not too small," I replied.

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Saving money and making it work for him is the actor's new temptation. It is the only temptation I can think of that should be encouraged.

For some months I have been

Selling Bonds

to actors and actresses and managers and agents and I have reached some conclusions:

(1) That Actors, as is natural, dearly love to speculate.

(2) That Actors, more than any other calling, cannot afford to speculate.

(3) That Actors know nothing, or very little, about buying bonds.

(4) That, once they yield to my arguments and begin to buy bonds, they like it.

Buying bonds to some actors is like drinking moxie to some people. "They don't like it at first." They don't like the idea of handing over seven or eight hundred dollars to bring in only $40 or $50 a year. The process, they say, is too slow.

They would rather hand over $700 or $800 on the chance of making that amount in a few months. But when they don't receive the seven or eight hundred dollars

In a Few Months

and do receive $20 in January and $20 in July, and when they try to sell their seven or eight hundred dollars' worth of get-rich-quick stock and find its worth perhaps seven or eight hundred cents, but ask me to sell their bond and receive back $700 or $800 plus interest due them (or go to the Bank and borrow money on their bond) then—why then it's only a question of time before they buy some more bonds.

The difference between buying a bond and buying stock is the difference between being a creditor and being a debtor. When one buys a bond, he or she is lending the company some of his money. It is my business and the business of investment houses, to take a man's dollar and make it work for him, so that

It Will Earn

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(*Continued on page 876*)

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DOLLARS AND SENSE

(*Continued from page* 875)

theatrical customer until he or she has invested at least $5,000.

Too often in the past, the theatrical profession has suffered through poor advice in the matter of investments. My view is this: just because the actor's life is such a glorious, delicious speculation, he should be doubly careful in his investments. Someone has said "it is easy to make money these days; the difficulty is to keep it." May I help you to keep it? It's a new thrill—clipping coupons.

Until money gets easier we need not expect any big upward swing in the market. The tightness of the last few days is only temporary, although it has been out of line with the predictions of some of the good judges. That the screws were put on for political effect is the belief of some although of course there is no definite knowledge to this effect. Time money on all industrial collateral is being offered at 8 per cent. up to the first of the year. This certainly does not indicate that we are in for any prolonged period of tightness.

It may be a matter of guess whether the drastic decline we have had in stocks has discounted the worst. But we must be close to the bottom if we have not already touched it and the next big movement should be upward. One significant sign is a re-awakening of interest in the bond market. After several weeks of inactivity there was a distinct betterment noted last Monday and we may expect to see a broadening out from now on. Railroad bonds at present prices are on the bargain counter.

There is diversity of opinion as to what the course of the market is to be. There was no ante-election swing upward. How far the market has discounted the meaning of a Republican victory it is difficult to say, except that temporarily at least the credit situation seems to be the controlling factor.

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NEW PLAYS

(*Continued from page* 847)

"JUST SUPPOSE"

Sentimental Comedy of a Royal Love Affair

Comedy in three acts, by A. E. Thomas. Presented by A. L. Erlanger at Henry Miller's Theater, Nov. 1.

Kingsley Stafford.....George Pauncefort
Hannibal .....Lawrence Eddinger
Mrs. Carter Stafford.Mrs. Thomas Whiffen
Montgomery Warren..William J. Keighley
Linda Lee Stafford.....Patricia Collinge
Sir Calverton Shipley.....Leslie Howard
George .....Geoffrey Kerr
The Marquis of Karnaby.....Fred Kerr

It is the merest wisp of a play that A. E. Thomas has spun about the visit of the dashing young Prince of Wales to our shores, and (to mix metaphors irretrievably) one which suggests nothing so much as a faint, warm breeze from a bed of tuberoses. Sweet it undeniably is, and sweet it must inevitably have been owing to the very nature of its subject matter. But taking it all in all, Mr. Thomas has done his work rather charmingly. He has resorted to copious padding, to be sure, but audiences insist upon remaining in the theatre until eleven o'clock, so after all it is their responsibility.

The simple tale is of the love of the Prince for a Virginia maiden whom he meets when he runs away from a dull State dinner. A wretchedly unhappy ending is of course evident from the outset.

Patricia Collinge makes the heroine an ethereal little creature who is the personification of charm except for her tendency to become treacley at times. *Geoffrey Kerr* is thoroughly admirable as the Prince, and *Fred Kerr* as his "duenna" is excellent beyond measure. His fine sense of comedy, his delicacy, make his performance one of sheer delight. *Mrs. Whiffen* is her delightful self in the role of a Dresden china grandmother.

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ASK ME

Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

KINDLY let me know through your "Ask Me" column in the DRAMATIC MIRROR what has become of the older musical comedy stars like Eddie Foy, Frank Daniels, De Wolf Hopper and Jefferson De Angelis. Are they *all* still alive or have any of them retired from the stage for good? ALICE DOANE.

All, very fortunately, are still quite alive and active. Jefferson De Angelis is with the Royal English Opera company, De Wolf Hopper is rehearsing "Erminie" with Francis Wilson, and Eddie Foy is disseminating laughter from the classic boards of the vaudeville stage.

* * *

I would be greatly obliged if you would inform me where and when the first performance of "The Black Crook" took place in America.

I. LOUIS.

"The Black Crook" was first produced in September, 1866, at Niblo's Garden.

EDDIE MACK TALKS: No. 19

GIVE PAT ROONEY THE ONCE OVER AND YOU WILL ALWAYS FIND HIM A NIFTY DRESSER. THERE'S A REASON AND THAT REASON IS HIS TAILOR. WHO IS HIS TAILOR? THAT IS RIGHT WHERE WE LIVE—THE EDDIE MACK CLOTHES SHOP AT 1582-84 BROADWAY—AND IF WE CAN FIT THE CELEBRATED PAT ROONEY THEN WE CAN SERVE YOU JUST AS WELL. DROP IN NOW AND LEAVE AN ORDER FOR THE SUIT TO WEAR HOME THANKSGIVING.

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Always Working

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Assisted by
SWEETIE
MULROY
"ALL FOR A LAUGH"
(Sweetie has a new blond wig, did you see him?)

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Osterman
Direction
Harry Weber

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FRANK BROWNE
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Chas. Bierbauer Max Hart

Harry Delson
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Virginia Faire was found thru a contest and for the past six months has been starring in a series of pictures soon to be released by the Universal Film Company. Gertrude Olmstead has just been decided the winner of a contest conducted by a Chicago Newspaper, Carl Laemmle, president of the Universal Film Co., saw possibilities in this girl and her first year's salary will be $10,000.

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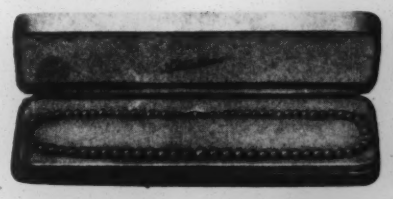

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